New Musical Express

EVERY FRIDAY 8D

No. 1188 Week ending October 18, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

BOBBIE GENTRY

JOHNNY CASH AT SAN QUENTIN

CREEDENCE

Lifelines

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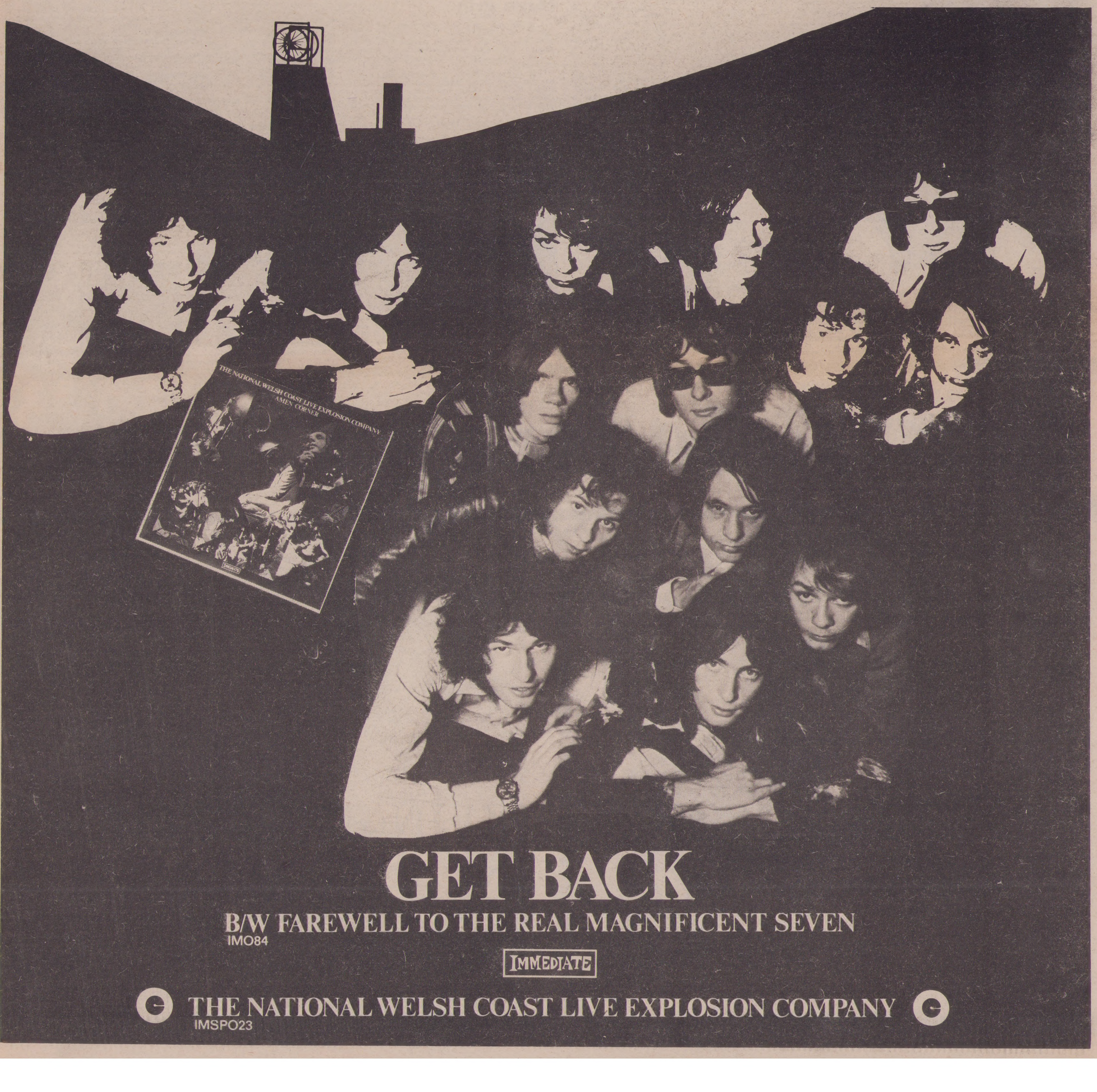

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IMSPO23

NOBODY WOULD THROW THIS BOBBIE OFF A BRIDGE

SAYS GORDON COXHILL

BOBBIE GENTRY enjoys London's autumn sun in Hyde Park on Monday.

"I COULDN'T have dropped in at a better time, could I?" beamed the delightful Bobbie Gentry, as she stepped down from the rostrum at EMI's reception as this week's NME Chart topper. Bobbie has a winning smile that reveals a perfect set of ivories, coffee-coloured eyes which are fringed by the longest eye-lashes I've ever seen, a warm, sensual face with a few lines etched by laughter rather than worry and a figure that nobody in their right mind could ever dream of throwing off any bridge.

"I really am so pleased at being No. 1," she told me, aided by a little skip, which took her in the general direction of the bar, where she was promptly served with a gin and lemon.

"In America, we decided not to release 'I'll Never Fall In Love Again' because the song was so well known and had been recorded by so many singers already. As you know it comes from Burt Bacharach and Hal David's new musical 'Promises Promises,' which is a fantastic success back home.

"In America, as soon as the soundtrack to a new show is ready, the publisher sends copies to lots of singers, hoping to get as many songs as possible recorded. I happened to like 'Fall,' and thought it would make a good single for Britain. Not a bad judge, am I?"

It's two years since "Ode To Billie Joe" took Bobbie from almost complete obscurity and launched her to fame and fortune, notching up sales far in excess of 3,000,000 in the process.

Between then and her current success, three singles, "Okelahoma River Bottom Band," "Louisiana Man" and "Fool On The Hill" met with indifference from the majority of the record buyers, but not for a moment did Bobbie fear of joining the long list of one-hit wonders.

"I might have been more worried," she told me, "if I'd been just a performer and not a songwriter, because then you are very dependent on people coming up with good songs. As a writer I know more or less what I am capable of, so I didn't worry very much.

"I did wonder why those records weren't hits, because although I say it myself, they were good records, and it wasn't as if people had forgotten me.

"Still, I've never tried to prejudge the public's taste. If I had some idea of what they wanted to hear, I'd have had a whole string of No 1 million sellers by now.

"As I told you on the phone a few weeks back, I resisted the temptation to write a follow up to "Billie Joe." I decided not to because I felt I had made my comment with that song, and I had nothing further to add."

Huge grin

I asked her how she had come to get her own BBC series, which at the time was on the strength of one hit record. Her face, serious, broke into a huge grin, and she shrugged her shoulders.

"It happend while I was singing at the San Remo song contest in Italy. Several BBC officials were there, and I understand it was the first time any of them had ever seen me.

"They obviously liked what they saw, and the whole thing was decided there and then. So, I became the first non-British female entertainer to have a BBC series."

Bobbie, for some reason, has built up a large personal following in Britain, and she told me that looking at her mail sack, most of her British fans must write at least once a week.

"I think the British people are intrigued with the lore that comes out of the South. They like the place names and the romanticism of it all."

Bobbie scored another first in Liverpool last year. When Princess Margaret opened a new local radio station there she became the first member of the royal family to request a pop record on the air. She asked for "Billie Joe."

For the biographically minded, Bobbie was born on July 27, 1942, in Chickasaw County in the Mississippi Delta, and was brought up by her father's parents after her own mother and father were divorced when Bobbie was one year old.

At seven, she wrote her first song, "My Dog Sergeant Is A Good Dog," composed on upright piano, which her grandmother had traded for a cow. Bobbie still includes that song in her act today.

At 13, she was reunited with her mother who had remarried and was living in California. Already she had dropped her real name, Streeter in favour of Gentry, after seeing a film called "Ruby Gentry."

Later, she went to the state university at Los Angeles, and the L.A. Conservatory of Music, but she didn't last at either very long. She wanted to get out and sing in front of real people, for real money.

From a secretary by day and unimportant night club singer by night, Bobbie graduated to leader of a singing and dancing group in Las Vegas, where she earned £150 a night.

It was there that she wrote "Billie Joe," early one morning in her hotel room. She took a demo disc to the head of Capitol records, and the rest, as they say, is history.

Today she owns considerable property in California and Mississippi, has a large interest — financial — in the Phoenix Suns, a top basketball team, and has a place of honour in her home state university's Hall Of Fame, alongside playwright Tennessee Williams. About the only thing she doesn't have going for her at the moment is romance.

She went serious again when I brought the subject up. "I just don't have time for steady dating, and I'm not sure if I even want to make the time, but sometimes it does give me some thought.

"Perhaps I'm not giving myself enough time to even meet any men. But at the moment, my work must come first. Perhaps we'd better get together and talk it over sometime."

Musical instruments, even off-beat ones like a didgeridoo, fascinate JOSE FELICIANO so when he actually heard ROLF HARRIS playing one he immediately asked if Rolf would not only get him one, but also teach him to play. Rolf, of course, was only too happy to oblige and met Jose in London last week for a lesson.

TERRY REID IS SUPERLUNGS

New Releases MCA-UK

album

JOHN ROWLES

'That Lovin' Feeling'

MKPS 2001

mca-u.k.

single

JOHN & ANNE RYDER CONGREGATION

'Hold On'

MK 5005

mca-u.k.

HIS MUSIC MAKES CASH A MYTH

SAN QUENTIN. The name has a ring of dread and despair. "It is the most evil place I have ever been in," says Jo Durden-Smith. "Arriving there was like stepping on to a film set from a Humphrey Bogart movie; you know, the cat walks with the armed guards patrolling the top."

The prison itself stands on a promontory of land out into the San Francisco Bay. To get in the film crew had first to pass through a metal outer gate and travel a long road along the promontory to a second gate.

More road and then a third gate past which they were in the forecourt facing the massive main door of what Durden-Smith describes as "a castle."

Inside, in the prison's main hall, some of America's most hardened convicts sit at their wooden tables waiting. To have relatively long hair like Jo has can, at this stage, be a little unnerving.

Some of the inmates have made a decorative banner that suggests a lot of care and time — **"SAN QUENTIN WELCOMES JOHNNY CASH."**

TV's road to San Quentin, and hence the record one, began in the Golden Square, Soho, offices of Granada Television.

It was Geoffrey Cannon, now editor of Radio Times then at Granada for a short spell, who put forward the idea and Jo Durden-Smith who took it up.

Problems

Originally they wanted Folsom Prison. Johnny Cash had played there before and recorded a live album, but there were difficulties. Saul Holiff, Cash's manager, suggested San Quentin.

The prison authorities said yes. "Every year at San Quentin on New Year's day there is a concert to which every artist in the Bay Area goes to perform for the prisoners," said Jo Durden-Smith when we talked in his busy office on Friday (a poster of the regulation San Quentin short back and sides is pinned to a wall). "Cash himself had appeared before at one of the shows.

"That is the only concert they have, but although this was a new departure for them they were amazingly co-operative."

Why did he want to show Johnny Cash in a prison?

"It seemed to us that to some degree the best Cash performance was the one at Folsom. It is like Jagger said in the Stones' film, 'If you are having a good time then the audience will have a good time and it goes round and round.' That is how it is with Cash.

"He is singing about their minds; about a portion of American life. And in a prison he's singing to people who can identify with him to a large extent.

"You have to remember that c-and-w is two streams; country and western. Country is the music of the poor whites and many of the prisoners are poor whites.

"It is a traditional thing — the history of America is so tied up with racial and political violence and the great struggles to overcome poverty, the whole 'Grapes Of Wrath' thing, Momma's apple pie, salt beef for dinner.

"It's a tradition that carries with it strong passions for possession and sexual propriety. What a man has he must defend. Your woman is your woman. That is one stream.

"Country music is people living on the edge. That is the kind of background Johnny Cash comes from.

"The western stream again is full of traditions. A man must live like man and die like a man, by violence. That is the whole mythology of the western.

"Why c-and-w is so popular is partly because it appeals to a very simple American character . . . simple people full of national feeling; tremendous patriotism; very strong on law and order.

"The film was intended to show this history as much as Cash, who is an extraordinary figure who straddles the development of popular music.

"You look at the charts ten years ago and Cash is there. Five years ago he was there. Today he's still there.

"In prison he is, in a sense, talking to his own audience."

Michael Darlow, the director who later resigned from Granada because he objected to certain cuts being made in the film, was dispatched to California to lay the groundwork.

The film crew eventually met up with Johnny Cash in San Diego, a town on the California-Mexico border, where his roadshow was in a concert.

"You could see something quite clearly there," says Jo. "The area contains a large number of blacks and Mexicans but there wasn't one in the audience. C-and-w is white music — you can't blame it for that."

That concert also bore out Jo's views on the patriotism inherent in the music. Lloyd Bucher, captain of the American spy ship "Pueblo" which was captured by the North Koreans, was in the audience.

"Cash called him up to the stage and was comparing him with the heroes of the Alamo . . ."

The film crew arrived at San Quentin on a Sunday and spent the day arranging the hall lighting for colour.

Bob Johnston, producer of Bob Dylan as well as Johnny Cash, came on the Monday with an eight track from CBS and Cash himself arrived during the afternoon for the concert in the evening.

"He was very tired," recalls Jo. "He had been on the road a long time and his voice was giving him trouble. He wanted to get it done quickly, which is a professional approach.

Helpful

"He was immensely helpful to everything we suggested. We wanted him to sing a song (not included on the album) which a prisoner had written. We only had the words, no music.

"Cash sat down and set them to music the day before. He also wrote the 'San Quentin' track the day before — in a motel bedroom."

Johnny Cash did little socialising with the film crew, but I asked Jo how he found him as a person. "The first thing that struck me when I saw him was that he was very much bigger than I thought.

"He does look the loner, the kind of western hero . . . big, slightly mean, very slightly dangerous."

Did he feel he was sincere? "Oh yes, you may find the music false but you cannot find Cash false.

"But then, on the music side, there is a watered down version of c-and-w. Cash's c-and-w is not watered down. It is full of violence and very strong basic emotions.

"Cash is a very enigmatic figure," says Jo, summing him up. "It may be that I don't know much about him but again it is surprising that I don't.

"He has probably understood that to fill the public with stories about his past would be a mistake — a country singer ought to be a myth, a legend."

By NICK LOGAN

Says

QUENTIN TV Producer

Jo Durden-Smith

JO DURDEN-SMITH, at 27, is a Granada TV producer with special interest in pop. Currently working on a TV version of the Kinks pop opera "Arthur," past productions of his include the film of the Rolling Stones Hyde Park concert, documentaries on "Hair" and the Doors and more recently the "Johnny Cash At San Quentin" special which was screened last month. The No. 1 LP of the same name was recorded live during the taping of the special and "A Boy Named Sue," at No. 3 in this week's NME Chart, is a track from the album. Here Durden-Smith talks about how and why the special was made, about country and western and about Cash the person and his music. . . .

A loner, a Western hero ... big and slightly mean

JOHNNY CASH and wife JUNE CARTER leaving San Quentin Penitentiary after recording their chart-topping album and TV special.

SCAFFOLD

GIN GAN GOOLIE

Parlophone R 5812

Ging Gang goolie
quite good
Good tune
better
Nice song
gets a lot better
very good
I like hala Shaler
And were his song
to mary her in a few
weeks.
Realy good

HERE IS THE ORIGINAL VERSION BY THE COMPOSER OF

Everybody's Talkin'

FRED NEIL

Capitol CL 15616

ISAAC HAYES
Walk On By
Stax STAX 133

LOU RAWLS
Your Good Thing
(is about to end)
Columbia CL 15611

ROY CLARK
September Song
Dot DOT 131

THE GROOP
The Jet Song
(When the weekend's over)
Bell BLL 1080

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

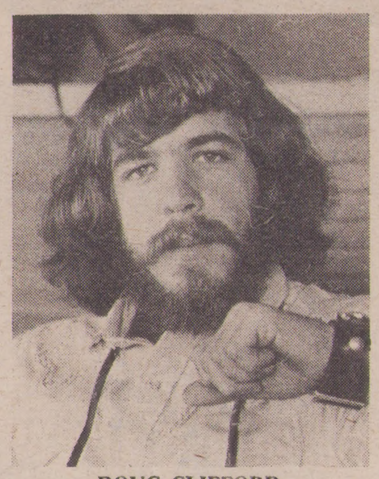
TONY WILSON
Baby I Love, Love I Love You
Bell BLL 1081

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

Lifelines of CREEDENCE CLEARWATER

TOM FOGERTY

JOHN FOGERTY



DOUG CLIFFORD

STUART COOK

Full real name:	Tom Fogerty	John C. Fogerty	Douglas Ray Clifford	Stuart Cook
Birthdate:	November 9, 1941	May 28	April 24, 1945	April 25, 1945
Birthplace:	Berkeley, California	Berkeley, California	Palo Alto, Calif.	Berkeley, California
Personal points:	Blond hair, blue eyes 5ft. 11in. 140 lb.	Brown hair, hazel eyes, 5ft. 11in., 145 lb.	Brown hair, green eyes, 5ft. 9in., 145lb.	Brown hair and eyes, 5ft 11in., 155lb.
Marital status:	Wife, kids	Married	Married with a baby son named Brent	Single
Brothers/sisters:	Same as John's	Robert, Dan, Tom and Jim	One brother, Chuck	———
Instruments played:	Rhythm guitar	Guitar, piano, organ, harp, lead vocal	Drums	Electric bass, piano, vocal accompaniment
Where living:	El Cerrito, Calif.—warm	El Cerrito, Calif.—quiet	El Cerrito, Calif. (in the San Francisco area)	In a large Victorian house in Berkeley
Hobbies:	Reading	Writing songs, music in all forms—producing, arranging, listening	Study of insects—study of ecology — painting, hiking	Photography, horses, reading, out-of-doors things
FAVOURITE —				
Colour:	All	Blue	Blue-green	All
Food:	All	Cheese and crackers	All kinds—I love to eat	All
Singer:	Dave Mason, Van Morrison, Otis Redding	Otis Redding	Otis Redding, Albert King, Fred Neil	Dave Mason, Stevie Winwood, Paul McCartney
Group:	Beatles, Beach Boys, Booker T & MG's, Stones	Beatles, Hendrix, Stones	Beatles, Hendrix	Traffic, Hendrix, Beatles
Miscelianeous likes:	TV, "Little Rascals," "Three Stooges," sports, touch football	Sports, swimming, TV, "Mission Impossible"	TV, Smothers Brothers, sports, swimming, just being outdoors	Indoor sports
Personal ambition:	To find a house in Berkeley and buy it	To attain complete peace of mind	To be the No 1 group in the world. Set your own goals high and never stop reaching for them	To make more music
Professional ambition:	To get better on my guitar.	Make a gold record	I don't ever want to stop what I'm doing. I'd like to keep making records with each one better than the last	

COMMON TO ALL

Previous name: Golliwogs
Previous hits: "Proud Mary" (Highest position in chart 8)
Current hit: "Bad Moon Rising" (Highest position in chart 1)
Label: Liberty
Manager: Manage themselves
Agency: Fantasy Records, San Francisco
Record Producer: John Fogerty
Forthcoming disc: "Green River"
Albums: "Creedence Clearwater Revival" and "Bayou Country"

TERRY REID IS SUPERLUNGS

Next week
What KRISHNA is all about
FOUR TOPS

NEW to the charts

SCOTS GROUP KNOCKED OUT

A GOOD song, a solid piece of performance and some honest beads of toil from Apple's promotion and publicity people help to bring the White Trash version of "Golden Slumbers"/"Carry That Weight" into the NME Chart this week at No. 27.

By ALAN SMITH

This superb record is, in fact, a combination of no less than three shortish numbers from the Beatles' "Abbey Road" album . . . "Golden Slumbers" as the opener, then "Carry That Weight" as a chorus, then a bit of that haunting piece beginning "You never give me your money . . ."

Radio Luxembourg's on-the-hour "Power Play" has also been an undisputed force in bringing the record to the attention of buyers, although jolly old Radio 1 has been giving it the plays of late, while also shortening the group's name to just "Trash." They don't like the "White Trash" bit at the BBC just in case it starts off the racialists.

One-up of the group, which virtually all of Scotland used to rave over when it was known as the Pathfinders, consists of lead singer Ian Clews, plus Ronnie Lehay on organ (he attended the Royal Scots Academy of Music for three years); Timi Donald on drums; and Fraser Watson on bass and guitar.

This is White Trash's second record (both of them have been produced by ex-Shadow Tony Meehan, their manager and the man who took them to Apple), and they don't mind admitting they're knocked out it's made the chart.

Fraser told me: "We've done all the usual . . . came to London for four months, starved, existed on one gig a fortnight for fifteen quid.

"I wasn't with the group at the time, but they almost had a bit of a comedown when they recorded 'Lovin' Things' before the Marmalade — then decided not to release it because they didn't like it.

"No, the Beatles haven't had anything to do with our sound or our records. They just let us get on with it. And we prefer it that way."

WHITE TRASH or TRASH, call them what you will (l. to r.) IAN CLEWES, FRASER WATSON, TIMI DONALD and RONNIE LEAHY.

NO MULES FOOL
GOOD FRIEND OF MINE
WHITNEY/CHAPMAN
RS 27001

FAMILY

RELEASED OCTOBER 17

THIS SINGLE WILL NOT BE ON ANY FORTHCOMING FAMILY L/P

p. p. arnold's soul is now with polydor

'bury me down by the river'

written by barry and maurice gibb

produced by barry gibb

sole representation the robert stigwood organisation limited
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london w1
01–629 9121

polydor
56 350

Don't anybody mention overnight success to these two!

HIS THE BIG BREAK and HERS

took five years

WILLIAM OLIVER SWOFFORD, up until three months ago, was just another nondescript 24-year-old young man from the boondocks of North Carolina. For five years, he'd been aspiring to the fabled heights of pop success, without much encouragement or luck.

from Ritchie Yorke in America

Most of that time, he was one half of a duo called The Good Earth, which played the occasional college concert, thus avoiding starvation.

"About three months ago," he was recalling with a grin at the start of a week-long club appearance in Toronto recently, "I broke up with the other guy. It was rather a bad scene. So I got together with our manager, Bob Crewe, the record producer, and we talked about a song from Hair called Good Morning Starshine.

"I'd never heard the song before, and I'd never seen 'Hair,' except on people's heads. But within four days we'd made a record and it was released inside a week."

Charts all around the world boldly paint the picture of Starshine, which sold close to two million copies in the U.S. It was quite an auspicious beginning for a boy from the backwoods.

Mature

Since then, Oliver has naturally been to see Hair, which he describes as a "very mature, subtle and compassionate musical."

His second single, "Jean" (written by Rod McKuen for the movie, The Prime of Miss Jean Brodie) is doing almost as well as Starshine in North America, this week rating as the No. 2 disc on the Billboard Hot 100.

Although Oliver has recorded two familiar songs as a possible next single (he wouldn't reveal the titles for obvious reasons) he thinks there's a chance he might do an original for his third single.

"I'm not what you'd call a profilic songwriter; I don't grind out a lot of songs. Over four years, I've written about 30 things altogether.

"I had thought of doing an original for my follow up to Starshine, but then Bob Crewe came up with Jean. We released it with a lot of ambivalence — I mean, it wasn't an obvious grab-you sort of song — but it's done well. In fact, it's just gone over the million mark.

"I guess I'm a folksy sort of singer I like artists such as Judy Collins, Barbra Streisand and Tom Jones. Plus of course, Crosby Stills, Nash and Young, which is the group I'm pushing at the moment. They were the first underground close-harmony group. I was always a big Buffalo Springfield fan, which probably accounts for my love affair with CSN & Y.

"As far as composers go, I dig Jacques Brel, Joni Mitchell and Laura Eyre."

Oliver is scheduled to appear on the Ed Sullivan Show this month, and is also doing a spot on the Red Skelton Show. In addition he has an upcoming appearance at New York's famed Copacabana nightclub.

He is, however, a disappointing club act. Perhaps it's because success has come his way so suddenly, but his act leaves a lot to be desired. His repertoire includes several originals. Joni Mitchell's Both Sides Now, Jacques Brel's If You Go Away, and naturally, Good Morning Starshine and Jean. He did admittedly, present a reasonable image on stage in tomato red corduroy elephant pants, cream crepe shirt and brown leather vest. His backing group of bass, drums and guitar lacked imagination.

Obviously, the wisest two things he did were to use his middle name ("there's no way that Swofford would go down on the charts") and to split up with his partner. And as for that other half of The Good Earth?

"Hell, I dunno what's he's doing now. We don't keep in touch. I think he's hanging out in New York somewhere. Maybe he should go solo."

seven years

"IT'S true," maintained Karen, looking very desirable in a new silver dress, bought especially for her appearance on "Top Of The Pops," which was where I was chatting to her. "I've only just got my first fan letter. No, it wasn't obscene, it was very nice, and it was from a Chinaman, who's living in Hartlepools.

"He said that he liked my record very much, and that I was beautiful," she added a trifle bashfully.

The record, of course, is "Nobody's Child," the blind orphan that suddenly everybody wants, to judge from its high placing in the NME chart this week.

While Karen is just beginning to enjoy that first flush of success, after seven years of hard work for little reward, it seems that everybody around her is already thinking months ahead.

"They are coming up to me and asking what my follow-up is," she said, dabbing away at her cheeks with a puff of make-up powder.

"I haven't got the faintest idea, in fact I'm hoping that 'Nobody's Child' isn't finished yet.

"I know everybody says the same thing, but my success hasn't really sunk in yet. If it had, I'd be a lot more excited than I am. But then again, maybe I wouldn't.

"Perhaps I've got so used to being in pop, even though I haven't had a hit before, that nothing will get me very excited. I hope not, because I like looking forward to things."

Because Karen's hit, deserving though it is, was somewhat of a surprise to all concerned, she still has a lot of bookings to fulfil at less money than she could command now.

"This German (Karen is currently touring German military bases) thing has been fixed for ages, and if we'd known I'd be having a hit record at this time, naturally it wouldn't have been booked.

"But if TV shows, or anything important comes up, I'll fly back to England for as long as it takes.

"I know in the past people have got out of contracts when they have a hit record out of the blue, but I don't think I would like to do that even if I could. I suppose that's something to do with having been a professional singer for several years."

While she posed for a few pictures, and "did" her eyes, Karen told me a little about being on the road.

"The biggest problem is working with a different set of musicians every week, although after being on the club circuits for a while, you bump into old friends now and again.

I asked Karen how country and western music went down in the clubs.

"How would I know," she smiled, "I don't sing country and western. I've never been a fan of that type of music until I came to record 'Nobody's Child.'

"That was the first country song I'd ever sung, but there are a few on my LP which I finished last week.

Wide variety

"I sing a wide variety of songs in the clubs, because you get such a varied audience. I try to put something in for each one, like 'I Say A Little Prayer,' 'Alfie' and some standards for the older folk."

The band of girl singers who can be assured of hit records remains a small one. Does Karen have any apprehensions about being able to continue her success?

"I don't really think I have anything new to offer that Dusty, Cilla, Sandie and the others haven't done already. It's just a matter of trying to join them, not beat them.

"It is difficult for a girl to get that first record, for a lot of reasons, but once she has got it, then I think she's going to be around for a long, long time.

"Look at our girls. Dusty, Lulu, Clodagh Rodgers and the rest have no worries at all. They might have a miss now and again, but it doesn't really matter much.

"They can get the best work fifty-two weeks a year. It's mainly boys who buy records by girls, and they are a lot less fickle, they'll stand by you for ever.

Like glamour

"Then, TV producers like a bit of glamour on their variety shows, so there's usually room for at least one girl singer on every show.

"Also girls have more chance to show their personalities on stage and TV."

She told me she'd often thought of songwriting, but found it just a little difficult because she doesn't play a musical instrument, nor can she write music.

"It would be nice to write songs, but I think I'll leave it up to the people who do it well."

Meanwhile, Karen dreams of the future when she'll be along on a West End stage, belting out a ballad to a packed audience.

Warm of voice, warm of nature, I'm sure those seven years spent in the show business doldrums are about to pay handsome dividends for her.

GORDON COXHILL

MAX ROMEO'S
NEW RELEASE
MINI SKIRT VISION
UNITY—UN-532
OUT ON FRIDAY, OCTOBER 17th
HIS FOLLOW-UP HIT TO —
WET DREAM
PAMA RECORDS LTD.
78 CRAVEN PARK RD., HARLESDEN, LONDON, N.W.10

This is the DAVE CLARK FIVE
They haven't sold a million copies of "Put a Little Love in Your Heart" in Great Britain yet, but they expect to.
So they will stay in England and put a little love in the charts.
Columbia DB 8624
E.M.I. Records (The Gramophone Co. Ltd.)
E.M.I. House, 20 Manchester Square, London W1A 1ES
EMI

TERRY REID IS SUPERLUNGS

from you to us

Now film hits for Byrds and Association?

LAST year Simon and Garfunkel and Noel Harrison both found success with film songs namely "Mrs Robinson" and "Windmills Of Your Mind."

Now that Nilsson has made his long overdue British chart debut with the theme from "Midnight Cowboy," perhaps the Association and the Byrds will at last make the charts after cinema audiences have been introduced to their immense talent.

The theme of "Goodbye Columbus" is sung by the Association, who have had countless hits in the States, and the Byrds have released "I Wasn't Born To Follow" from the film "Easy Rider" as their new single. Both groups deserve recognition in Britain and I hope they'll find it through the medium of films. — **DEREK HARKEY, Headington, Oxford.**

LP TOKEN WINNER

*

I AM writing in defence of the often-attacked single. All we seem to hear these days is that singles are finished and LPs the new super product. If this were really so, then surely we would have in any given week a Top 30 singles chart full of LPs. This only happens with the occasional Beatles LP as yet.

Granted LPs are increasing greatly in importance but let's please keep matters in perspective. — **B. PERRY, Bramhall, Cheshire.**

*

I AM from Sweden and I thought you might be interested in the state of our Top Twenty. An LP entry in our "singles" chart was as rare an occurence as it still is in the NME top thirty, but in 1969 albums have found their way into the Swedish Top Twenty in a very big way.

There hasn't been a week without an LP entry since December, 1968, when the Beatles double-album reached No. 2. A total of sixteen different albums have appeared in the 1969 charts. The best selling record right now is the Beatles "Abbey Road," which reached No. 1 after being released only ten days.

Furthermore there are another two albums in the Top Ten namely Creedance Clearwater Revival's "Green River" (No. 7) and Swedish "Ja Da A Da" by Pugh Rogefeldt (No. 10). — **ROLF STROM, Gavle, Sweden.**

*

THIS may sound trivial but is there any reason why we cannot have the covers of our LPs laminated front and back? A white surface shows every mark and it isn't very long before grubby marks spoil the whole appearance.

Is it too much to ask that albums should look as well as sound good for a long time? — **T. D. H. FOSTER, London N.W.10.**

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

I WOULD like to tell Robin Carse of Edinburgh (FYTU Oct 4) that he does not have to buy a stereo cartridge to enjoy the Beatles new LP, only a stereo stylus.

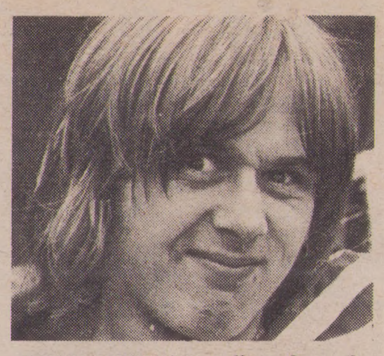
I can play stereo records with my old B.S.R. mono cartridge fitted with a stereo stylus, with excellent results. A stylus can cost as little as 6s 6d. Try it yourself and see! — **STEPHEN VINCENT, Wandsworth, S.W.18.**

*

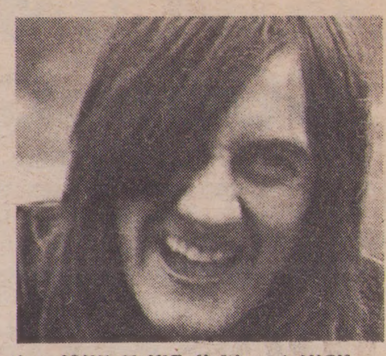
On "Open House," Pete Murray read out a card accusing the new show of catering only for a middle aged group.

I'd go further and say it caters almost exclusively for devotees of Pete Murray's kind of music! **ANNE FELLOWES, Chichester.**

Away from all thoughts of studios and stages PETER GREEN allows himself a smile.



DANNY KIRWAN pulls a face at the camera, but still manages to be happy about it all.



We don't know what the joke was that JOHN McVIE (left) and MICK FLEETWOOD were sharing, but there's a look on their faces that indicates that we wouldn't be allowed to put it into print!

Fleetwood take it easy as 'Oh Well' sails up NME Chart

THERE'S nothing, or so they say, as relaxing as messing about in boats. For Fleetwood Mac recently it was even better as they were able to sit back and also watch their latest hit "Oh, Well" leaping up the charts. Photographer ALEC BYRNE was there to record the trip, and he tells us that his only regret was that not one member of the group took an involuntary dip.

You've heard of a Worm's Eye View? Well, this is a Fish's Eye View of Fleetwood Mac taken with a fish eye lens.

FLEETWOOD doing their Francis Chichester thing and not looking at all happy about being becalmed, particularly little JEREMY SPENCER who gets cracking with the oar. (Why do the big 'uns always make the little 'uns do all the hard work?)

THERE IS ONLY ONE

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NEWCOMER HAS GOOD CHANCE

R. B. GREAVES: * Take a Letter Maria (Atco)

BY far the catchiest release this week and, given the air time, bound to be a hit for American R. B. Greaves. The lyric tells the story of an unfaithful wife whose husband deals with her by getting Maria to write her a letter!

There's a rather smile-raising light-hearted atmosphere about the treatment, with a strong driving beat in the chorus fronted by drums and piping trumpets with a nicely contrasting gentle sound to the verses.

It's written by the singer and if he comes up with more material like this, he'll become a big name to reckon with.

BILLY PRESTON: †Everything's All Right (Apple)

● Everything's all right about this disc for me, too. Piping organ, lovely piano playing set off the clean, impassioned Preston vocal to a nicety as the disc builds in intensity.

It's taken from his already issued album, but that should not detract too much from single sales.

THE TURTLES: Love In The City (London)

● An American group who seem to have faded from favour and I can't honestly see this record reversing the trend.

Opens gently with guitars and drums building behind the high lead vocal until it slips into a powerful chorus which is moderately catchy.

The TREMELOE Clan; top, RICK WEST, wife LINDA and children; seated (l to r) CAROL DILWORTH and CHIP HAWKES who marry this weekend, LYN STEVENS and ALAN BLAKLEY and ANDREE WITTENBURG and DAVE MUNDEN, who marry soon.

JETHRO DO IT AGAIN

JETHRO TULL: * Sweet Dream (Chrysalis)

THIS is the single Island didn't want to issue because they didn't think it commercial enough. So here it is on Chrysalis, a new label run by Jethro's enterprising young management. This review is the third time I've heard the song, a composition by Ian Anderson, and I must admit that the first time — at Chrysalis — I wasn't immediately struck by its commercial possibilities either.

The second time I heard it was on the Jethro Tull concert tour and then, seeing them do it on stage, it began to make an impression. The third time I'm convinced that Jethro are going to do it again.

The treatment is heavier than we've heard from them on single before and because of it the rhythm and lyrics take time to get through. So do the instrumental subtleties Jethro Tull excell at — and the fact that you'll get something out of it on each listen is why it will sell.

Sadly, there's only the tiniest flicker of flute — towards the end — but it does feature strings prominently.

*** TIPPED FOR CHARTS**
† CHART POSSIBLE

LATEST SINGLES reviewed by JOHN WELLS

Family need spins

FAMILY: †No Mule's Fool (Reprise)

A DISC that takes quite a few spins to get into — but well worth it in the end. Family, of course, have been doing very well in the album charts, but now they're trying for a wider market.

There's very little melody, but that's amply compensated by the delightful feel and atmosphere of the production which is virtually impossible to describe accurately in words.

There is however some excellent acoustic guitar, an attractive huskily whispered vocal and a delightfully used piping wood wind effect. A disc to play over and over again.

MARV JOHNSON: †I Miss You Baby, How I Miss You (Tamla Motown)

● Marv Johnson is not the most popular of Tamla's fantastic range of artists and at times I think we expect too much from the label and tend to put down anything which isn't of the highest order.

This disc is very good, a hard, driving beat and a melody which grows on you with each playing and Marv's vocal can't be faulted. It's packed with drive and feeling and as he's currently over here he's there with a fair chance.

BABYLON: †Into The Promised Land (Polydor). An ex-ballet dancer (Carole Grimes) and ex-operatic singer (Lewis Rich) come up with a truly exciting jazz-rock sound which could easily take them to the promised land of the charts. Hope it gets the plugs.

POOR, FOR SCAFFOLD

SCAFFOLD: †Gin Gan Goolie (Parlophone)

NOBODY likes a fun disc in the chart more than I, but what's all this about? Scaffold's John Gorman told me recently it was intended just for the Christmas market, but they're capable of infinitely better and more commercial records than this.

It's up-tempo, very catchy with a nice happy, fun-sound to it and maybe we'll all be singing it before long.

By any other group it would be okay. But below standard from the Scaffold. The flip side is more fun — give that a spin.

NEW ROCKING TREMS

TREMELOES: * (Call me) Number One (CBS)

IT must be a time of change for our established pop groups — first the Hollies and now the Trems come up with a completely new sound which, with just a little bit of luck and not a few plugs is going to zoom up the charts.

Written by group members Alan Blakley and Chip Hawkes the song gets an enveloping heavy rock backing, with muted trumpets and deep bass and towards the end there's an almost psychedelic instrumental passage.

It struck me as being musically a big step forward for the boys but at the same time they've managed to retain their usual happy sound. Melodically very catchy.

Deserves to be a big one and I hope it is . . . well, they need the money you see — Chip, Alan and Dave are all getting married shortly!

Sincere Joe scores with tear-jerker

JOE DOLAN: * Teresa (Pye)

JOE'S follow up to "Make Me An Island" which should follow the same path—straight into the charts. Opens with just a tinkling piano, then in comes orchestra with a hard brass sound and sweeping strings setting off Joe's voice to perfection.

The arrangement is catchy and the melody very strong, but it's Joe himself who makes this disc with his powerful, pleading voice giving an impassioned touch to the lyric — I almost expected him to break into tears at the end, but it's all done with the utmost sincerity.

The girls are going to love it. It's almost impossible to be unmoved by Joe's heartfelt treatment.

THE DELLS: †Oh, What A Night (Chess)

● Drums and sliding trumpets back opening monologue then in comes the group with a soulful vocal set to a driving big band accompaniment. A powerful disc and currently a big hit for the group in America.

Certainly it deserves to be a hit and stands an excellent chance of being one, particularly in view of the group's recent popularity.

HARMONY GRASS: I Remember (RCA)

● This group had a hit earlier this year with "Move In A Little Closer Baby," but since then don't seem to have had much chart luck, and I'm not convinced this current release is going to change that.

The song is reasonable strong, the harmonies attractive and the orchestral backing pleasing.

But the three factors don't seem to be in sympathy with each other. It doesn't come together and spell hit to me.

CASUALS: Caroline (Decca)

● The Casuals have a strong Roy Wood song here with which to attempt their chart comeback, but they do some unexpected things with it. The attractive backing with wailing organ and heavy thump beat almost drowns out the vocal which carries the melody single handed.

Roy Wood is also credited as producer so one would assume he knows what's best for his own songs, but personally I would have liked more strength to the melody. Great for dancing to, mind you.

STONY BROOK PEOPLE: †Easy to Be Hard (CBS). One of the most beautiful numbers from "Hair" and though it's been released as a single before it WILL make the chart one day. This could be the version to do it. The verse is taken tenderly with everything breaking loose for the chorus. Some of the poignancy of the lyric is lost but this is compensated by sheer dynacism!

MARTY WILDE: †Shelley (Philips)

● Why hit records have been evading Marty for so long I'll never understand and here's yet another good one with a driving beat carried along by some excellent drum work, a strong melody and big voiced Marty forcing out the lyric.

The song written by Marty and Ronnie Scott takes only a few spins to register, and by all the rights should get a touch.

But he's made even better records than this and they haven't made it, so I can't be too optimistic.

STATEN ISLAND FERRY: Candy Bar (Major Minor). This should go down nicely in hot, smokey clubs — it will make 'em even hotter! Very fast, piping organ, tambourines, and a lot of fun, provided you don't listen to the words too closely.

THE BEDROCKS: Wonderful World (Columbia). Ska beat, if it's going to be nationally commercial, must have a strong melody. Unfortunately this hasn't. Great for dancing and a nice happy sound, but I've heard it all before.

FLEETWOOD SOLOISTS

JEREMY SPENCER: † Linda (Reprise)

JEREMY is right. There is something about the unpretentious oop of the early sixties that makes it timeless. And the guitarist/impressionist of Fleetwood Mac could prove it with a hit on his first solo single — no he hasn't left the group.

"Linda" with its twee lyrics and simple beat is, in a word, fun if that's not a dirty word. The best way to describe it is to say that it leans heavily on Tommy Roe's "Sheila" which in turn leaned heavily on Buddy Holly. John McVie and Mick Fleetwood, who rattles out the beat on bongos, provide the backing and Jeremy sings his own composition with a love and respect that never allows it to become a send up.

CLIFFORD DAVIS: †Before The Beginning (Reprise)

CLIFF DAVIS, a former singer, is the young manager of Fleetwood Mac and makes his vocal return with one of the best Peter Green compositions from his group's "Then Play On" LP.

A beautiful blues ballad with an achingly sad quality to it, Cliff makes a pretty good stab at it, though having heard the original it leaves me wishing he had a slightly deeper vocal timbre to bring out all the nuances of the lyrics.

DIONNE WARWICK: You've Lost That Lovin' Feeling (Pye Int)

●I can't really see the point of releasing this single. Sure Dionne's voice is instantly recognisable but her treatment barely differs at all from previous versions, except a little towards the end where she instills a jazzy soulful feel.

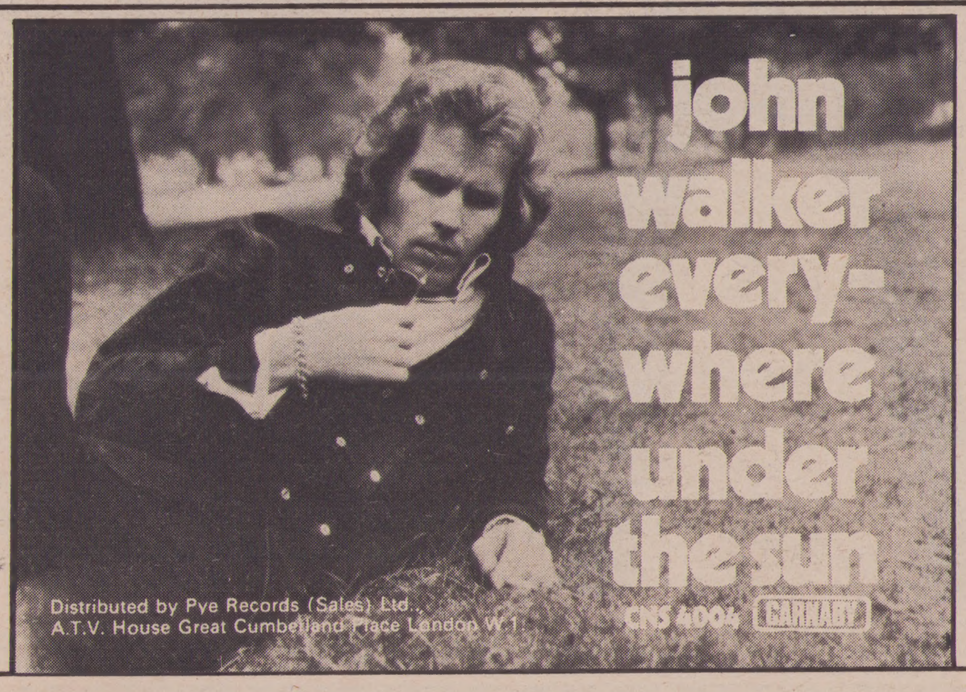
It does little for the Mann-Weil pop classic that hasn't been done before and as it has already been a hit three times, once by Cilla, twice by the Righteous Brothers, it can't stand a hope.

THE SLADE: Wild Winds Are Blowing (Fontana). This five man team is being promoted as a skin head group complete with bovver boots. Why, I can't imagine as this is a pleasant enough sound, mid tempo, fairly catchy. But hardly outstanding.

petula clark no one better than you

7N 17840

PYE



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NME TOP 30

LAST WEEK	THIS WEEK	(Week ending Wednesday, October 15, 1969)	WEEKS IN CHART	HIGHEST POSITION
1	1	I'LL NEVER FALL IN LOVE AGAIN.....Bobbie Gentry (Capitol)	7	1
3	2	JE T'AIME . . . MOI NON PLUS Jane Birkin & Serge Gainsbourg (Major Minor)	9	2
4	3	A BOY NAMED SUE.....Johnny Cash (CBS)	5	3
5	4	LAY LADY LAY.....Bob Dylan (CBS)	5	4
2	5	BAD MOON RISING....Creedence Clearwater Revival (Liberty)	9	1
11	6	I'M GONNA MAKE YOU MINE.....Lou Christie (Buddah)	5	6
20	7	HE AIN'T HEAVY—HE'S MY BROTHER....Hollies (Parlophone)	2	7
10	8	NOBODY'S CHILD.....Karen Young (Major Minor)	3	8
18	9	SPACE ODDITY.....David Bowie (Philips)	3	9
7	10	THROW DOWN A LINE Cliff Richard & Hank Marvin (Columbia)	6	7
9	11	IT'S GETTING BETTER.....Mama Cass (Stateside)	8	9
22	12	OH WELL .....Fleetwood Mac (Reprise)	2	12
8	13	GOOD MORNING STARSHINE.....Oliver (CBS)	10	8
28	14	SUGAR SUGAR.....Archies (RCA)	2	14
6	15	DON'T FORGET TO REMEMBER.....Bee Gees (Polydor)	9	2
11	16	HARE KRISHNA MANTRA.....Radha Krishna Temple (Apple)	5	11
20	17	DO WHAT YOU GOTTA DO.....Four Tops (Tamla Motown)	3	17
15	18	PUT YOURSELF IN MY PLACE..Isley Brothers (Tamla Motown)	7	14
29	19	EVERYBODY'S TALKIN'.....Nilsson (RCA)	2	19
19	20	LOVE AT FIRST SIGHT.....Sounds Nice (Parlophone)	4	19
17	21	I SECOND THAT EMOTION.....Diana Ross & the Supremes & the Temptations (Tamla Motown)	4	17
13	22	TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla Motown)	12	3
●	23	LOVE'S BEEN GOOD TO ME.....Frank Sinatra (Reprise)	1	23
14	24	IN THE YEAR 2525.....Zager & Evans (RCA)	11	1
16	25	NATURAL BORN BUGIE.....Humble Pie (Immediate)	10	5
24	26	CLOUD NINE.....Temptations (Tamla Motown)	8	13
●	27	GOLDEN SLUMBERS / CARRY THAT WEIGHT White Trash (Apple)	1	27
●	28	THE HUNT.....Barry Ryan (Polydor)	1	28
25	29	AM I THE SAME GIRL.....Dusty Springfield (Philips)	3	25
●	30	PENNY ARCADE.....Roy Orbison (London)	1	30

Britain's Top 20 LPs

1	1	ABBEY ROAD.....Beatles (Apple)	3	1
2	2	AT SAN QUENTIN.....Johnny Cash (CBS)	10	1
3	3	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	5	3
5	4	SSSSH .....Ten Years After (Deram)	3	4
10	5	THEN PLAY ON.....Fleetwood Mac (Reprise)	2	5
4	6	BLIND FAITH..... (Polydor)	6	2
6	7	HAIR .....London Cast (Polydor)	37	3
7	8	NASHVILLE SKYLINE .....Bob Dylan (CBS)	21	1
11	8	SONGS FOR A TAILOR.....Jack Bruce (Polydor)	4	8
8	10	WORLD OF MANTOVANI VOL. 2.....(Decca)	3	8
14	11	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	27	4
9	12	STAND UP.....Jethro Tull (Island)	12	1
12	13	NICE ..... (Immediate)	7	4
13	14	BEST OF GENE PITNEY.....(Stateside)	3	10
●	15	THE COUNTRY SIDE OF JIM REEVES.....(RCA / Camden)	1	15
●	16	BEST OF THE SEEKERS.....(Columbia)	41	1
18	17	LED ZEPPELIN.....(Atlantic)	24	5
19	18	THE WORLD OF VAL DOONICAN VOL. 2.....(Decca)	2	18
16	19	FROM ELVIS IN MEMPHIS.....Elvis Presley (RCA)	10	2
●	20	A MAN ALONE.....Frank Sinatra (Reprise)	1	20

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5 YEARS AGO

TOP TEN 1964 Week ending Oct 16

1 1 **OH, PRETTY WOMAN** Roy Orbison (London)
12 2 **ALWAYS SOMETHING THERE TO REMIND ME** Sandie Shaw (Pye)
3 3 **WHERE DID OUR LOVE GO** Supremes (Stateside)
2 4 **I'M INTO SOMETHING GOOD** Herman's Hermits (Columbia)
4 5 **THE WEDDING** Julie Rogers (Mercury)
9 6 **WHEN YOU WALK IN THE ROOM** Searchers (Pye)
10 7 **WE'RE THROUGH** Hollies (Parlophone)
6 8 **I'M CRYING** Animals (Columbia)
13 8 **TWELFTH OF NEVER** Cliff Richard (Columbia)
14 10 **WALK AWAY** Matt Munro (Parlophone)

10 YEARS AGO

TOP TEN 1959 Week ending Oct 16

3 1 **MACK THE KNIFE** Bobby Darin (London)
1 2 **HERE COMES SUMMER** Jerry Keller (London)
5 3 **'TIL I KISSED YOU** Everly Brothers (London)
2 4 **ONLY SIXTEEN** Craig Douglas (Top Rank)
13 5 **SEA OF LOVE** Marty Wilde (Philips)
8 6 **THREE BELLS** The Browns (RCA)
4 7 **LIVING DOLL** Cliff Richard (Columbia)
14 8 **TRAVELLIN' LIGHT** Cliff Richard (Columbia)
16 9 **BROKEN . HEARTED MELODY** Sarah Vaughan (Mercury)
10 10 **HIGH HOPES** Frank Sinatra (Capitol)

15 YEARS AGO

TOP TEN 1954 Week ending Oct 15

1 1 **HOLD MY HAND** Don Cordell (Coral/Vogue)
3 2 **SMILE** Nat "King" Cole (Capitol)
4 3 **THREE COINS IN THE FOUNTAIN** Frank Sinatra (Capitol)
2 4 **LITTLE THINGS MEAN A LOT** Kitty Kallen (Bruns.)
5 5 **MY FRIEND** Frankie Laine (Philips)
7 6 **SWAY** Dean Martin (Cap.)
6 7 **CARA MIA** David Whitfield (Decca)
8 8 **IF I GIVE MY HEART TO YOU** Doris Day (Philips)
— 9 **MY SON, MY SON** Vera Lynn (Decca)
16 10 **THIS OLE HOUSE** Rosemary Clooney (Philips)
10 10 **STORY OF TINA** Al Martino (Capitol)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."

(Tuesday, October 14, 1969)

Last This Week

6 1 **SUSPICIOUS MINDS**, Elvis Presley
3 2 **SUGAR, SUGAR**, Archies
1 3 **LITTLE WOMAN**, Bobby Sherman
2 4 **JEAN**, Oliver
8 5 **I CAN'T GET NEXT TO YOU**, Temptations
5 6 **THIS GIRL IS A WOMAN NOW**, Gary Puckett
7 7 **EVERYBODY'S TALKIN'**, Nilsson
10 8 **I'M GONNA MAKE YOU MINE**, Lou Christie
11 9 **HOT FUN IN THE SUMMERTIME**, Sly & the Family Stone
28 10 **WEDDING BELL BLUES**, Fifth Dimension
13 11 **TRACY**, Cuff Links
18 12 **BABY IT'S YOU**, Smith
4 13 **EASY TO BE HARD**, 3 Dog Night
14 14 **THAT'S THE WAY LOVE IS**, Marvin Gaye
12 15 **CARRY ME BACK**, Rascals
21 16 **YOU'VE LOST THAT LOVIN' FEELIN'**, Dionne Warwick
9 17 **HONKY TONK WOMEN**, Rolling Stones
15 18 **GREEN RIVER**, Creedence Clearwater Revival
23 19 **MAKE BELIEVE**, Wind
22 20 **SUGAR ON SUNDAY**, Clique
— 21 **BALL OF FIRE**, Tommy James & Shondells
16 22 **I'LL NEVER FALL IN LOVE AGAIN**, Tom Jones
26 23 **WHAT'S THE USE OF BREAKING UP**, Jerry Butler
25 24 **YOU, I**, Rugbys
27 25 **WE GOTTA ALL GET TOGETHER**, Paul Revere
17 26 **OH WHAT A NIGHT**, Dells
19 27 **GET TOGETHER**, Youngbloods
24 28 **WHEN I DIE**, Motherlode
— 29 **IS THAT ALL THERE IS**, Peggy Lee
29 30 **WHAT KIND OF FOOL DO YOU THINK I AM**, Bill Deal & Rondells

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TWO-MILLION-DOLLAR U.S. TOUR BY STONES; NEW LP

THE Rolling Stones' long-awaited tour of America — their first for three years — has at last been set. The group has been granted visas and work permits by the U.S. Government and opens its itinerary on November 8 with two concerts at Los Angeles Forum. The tour, which is expected to earn a minimum of two million dollars, comprises 17 shows in 13 different venues. It is probable that after their dates in the States, the Stones will play concerts in principal British and European cities.

Other dates on the tour include Oakland Coliseum (November 9), San Diego Arena (10), Dallas Coliseum (13), two shows at Auburn University (14), University of Michigan (15) and Chicago Amphitheatre (16). The group then takes a week off, resuming at Detroit Olympia (24). This is followed by the Philadelphia Spectrum (25), Baltimore Civic Centre (26), three shows at New York Madison Square Gardens (27 and 28) Boston Gardens (29) and the West Palm Beach Pop Festival (30).

The Stones will fly to America later this month to rehearse and will be joined there by Mick Jagger, who will probably travel direct from the Far East. The group is renting a house in Los Angeles for the duration of its stay. The accompanying bill has not yet been set.

During the Stones' absence from Britain, Decca is to release the group's latest LP. Titled "Let It Bleed." It consists entirely of original material waxed by the Stones before Jagger left for Australia.

If you've been wondering how those weird astral effects were obtained in the DAVID BOWIE hit "Space Oddity" — he used a Stylophone. This is the pocket-sized electronic organ first introduced to TV last year by Rolf Harris. David does all his composing on this battery-operated instrument, which is now growing in popularity with many record fans who are using it to play along with groups on disc.

STOP PRESS: FIRST SOLO SINGLE BY ANDY FAIRWEATHER-LOW, FORMER LEAD SINGER WITH THE NOW DEFUNCT AMEN CORNER, IS EXPECTED TO BE HIS SELF-PENNED "I'M A CENTRAL FELLOW." FOR JANUARY RELEASE.

Tamla package soon

PROVINCIAL CONCERTS TO FOLLOW

A PACKAGE of Tamla Motown artists — possibly including NME Chart names the Four Tops and Stevie Wonder — may tour Britain next January This is in addition to the Temptations' debut at London's Talk Of The Town theatre-restaurant next February, exclusively reported in the NME last July. A further major boost for Motown in Britain is planned this autumn with a bumper release of albums from the label.

British Tamla executive John Marshall is discussing the possibility of the package tour with officials in Detroit, although it is emphasised that planning is in the early stages and will depend on the availability of artists.

"We would certainly hope to get something going before the spring," he told NME.

Among newly rush-released Motown albums is "Motown Chartbusters Vol. III," which has 14 tracks including Top Ten hits by Stevie Wonder, the Supremes, Smokey Robinson and Marvin Gaye.

Stevie Wonder is also featured on a "My Cherie Amour" LP for rush-release this month, with a selection of quieter-mood songs including "Light My Fire."

Next month, Motown plans to release a "Jnr. Walker's Greatest Hits" LP, as well as an album called "In Loving Memory," dedicated to a member of Berry Gordy Jnr's family who died recently.

On this LP many Tamla artists are featured singing gospel material, and among the tracks are the Temptations with "The Lord's Prayer" and Stevie Wonder with "Swing Low Sweet Chariot."

Further Motown albums scheduled for release next month, or in December, are "Merry Christmas From Motown," with seasonal songs from the various artists; and "Marvin Gaye and his Girls." This includes material he has recorded with Tammi Terrell, Kim Weston and Mary Wells.

DOGG: NO SPLIT—BUT INDIVIDUAL FREEDOM

DESPITE widespread rumours to the contrary, Family Dogg is not breaking up — although it was confirmed this week that the various members of the group will intensify their policy of pursuing individual activities. A new girl singer Ireen Scheer has now been taken on as a permanent member of Dogg, and has signed a long-term contract with the group. Dogg has signed an agency deal with Arthur Howes, who will be shortly lining up its first concert appearances.

Separate Dogg members are involved in five disc ventures in the next few months. Steve Rowland and Albert Hammond sing "Follow The Bouncing Ball" (Bell), out on November 7. Later that month the same label issues an Albert Hammond solo disc titled "Miss Jones I Just Turned To You." Early in the New Year, there will be solo singles from Christine Holmes and Steve Rowland, plus a solo album by Mike Hazlewood.

Group leader Rowland admitted this week that there has been some disagreement within the group over this policy of individual freedom, but he assured the NME that everything has now been settled. "Family Dogg has a very busy schedule ahead, and these solo projects will not interfere with the group's commitments," he added. Rowland also revealed he has turned down an offer to join a U.S. supergroup.

BBC lifts 'Je T'Aime' ban

A record banned by the BBC — Jane Birkin and Serge Gainsbourg's NME Chart hit "Je T'Aime . . . Moi Non Plus," which climbs to No. 2 this week — is to be played in Jimmy Savile's controversial "Speakeasy" discussion show on Radio 1 tomorrow (Saturday). Topic for the programme, which is produced by the Rev. Roy Trevivian, is "Censorship."

GEORGE SOLO ON BEATLES SINGLE

FOR the first time in their seven-year recording career, the Beatles have decided to release an album track as one of their singles. One of George Harrison's songs from the "Abbey Road" LP — "Something" — is to be issued as a surprise single from the group on October 31. Coupling will be another track from the album, Lennon-McCartney's "Come Together." It will be the first time Harrison has been featured on the 'A' side of the Beatles disc, either as lead vocalist or composer.

PLUS NEW DISCS FROM . . . Zager-Evans. Dekker. Herman. Scott. Clodagh. Creedence & Temptations

NEW singles by Zager and Evans, Desmond Dekker, Clodagh Rodgers, Herman's Hermits and the Temptations have been scheduled for release. A date has now been set for the issue of Creedence Clearwater's follow-up to "Bad Moon Rising." Among new albums coming out are discs by Jim Reeves, Manfred Mann Chapter III and Scott Walker.

Zager and Evans' "Mr. Turnkey" and Clodagh Rodgers' "Biljo" are being rush-released by RCA today (Friday). Out on October 24 are Herman's "Here Comes The Star" (Columbia), the Temptations' "Runaway Child, Running Wild" (Tamla Motown) and Gladys Knight and the Pips' "Nitty Gritty" (also Tamla).

Among October 31 releases are the Clearwater Revival's "Green River" (Liberty) and Desmond Dekker's "Come Here" (Pyramid).

Manfred Mann Chapter III and Jon Hiseman's Colosseum are among the first names signed to a new progressive label, Vertigo, to be launched by Philips on November 7. First releases include the debut LP by the new Manfred outfit and Colosseum's "Valentyne Suite."

Scott Walker's "Scott 4," comprising all self-penned compositions, is issued by Philips on November 7 — and on the same day RCA brings out "Jim Reeves On Stage."

Other new albums include the Dells' "Love Is Blue" (Chess) and Jefferson's "Colour Of My Love," both out next Friday (24).

The Monkees' next single, for release by RCA in November, couples two titles which the group recently carried into the U.S. charts — "Good Clean Fun" "Mommy And Daddy."

THE RIO SONG FESTIVAL '69

Late news round-up

The Les Reed-Barry Mason song "Love Is All," with which Ma'colm Roberts scored such a resounding success at the Rio Song Festival, will be the singer's next British release. It is being issued by Major Minor on November 7, with "Eva Magdalena" as the double-'A' side.

● A Eurovision camera crew filmed the Rio Festival from start to finish, and this is being edited into a 90-minute TV programme. The show has already been sold to seven European countries, and BBC-2 chief Robin Scott — who was present in Rio — expects to acquire it for Britain "if the finished product is up to standard."

● Highlights from the Rio Song Festival will be broadcast in a 45-minute show on Radio 1 and 2 on Saturday, October 25. The show will be introduced by NME's Derek Johnson.

● The Jim Webb composition "Evie," which Bill Medley carried into second place in the Rio Song Festival, will be Medley's next single release in Britain and America.

● German bandleader James Last is to undertake a world tour, starting early next year. His itinerary will include concerts in Britain,

Full official results

1. **BRAZIL**—"Cantiga Por Luciana" sung by Eva.
2. **UNITED STATES**—"Evie," written by Jim Webb, sung by Bill Medley.
3. **ENGLAND**—"Love Is All," written by Les Reed and Barry Mason, sung by Malcolm Roberts.
4. **FRANCE**—" Nos Vertes Collines," sung by Frida Boccara.
5. **ANDORRA**—"Tous Le Printemps Du Monde," sung by Romuald.
6. **SPAIN**—" Penelope," written and sung by Jean Manuel Serrat.
7. **IRELAND**—" Roundstone River," written by Bill Martin and Phil Coulter, sung by Danny Doyle.
8. **KENYA**—" New World In The Morning," written and sung by Rog Whittaker.

Memorable moments

Derek Johnson writes: John Rowles, representing his native New Zealand, was placed 11th with a self-penned Maori-flavoured liter titled "Cheryll Moana Marie," which I felt deserved to be much higher. John's guest spot also went down exceptionally well, particularly his medley from "Hair."

Madeline Bell made a terrific impact in her guest appearance, wowing the audience with "Can't Take My Eyes Off You" and "You're My World." Anita Harris, who represented Britain last year, made a triumphant return as a guest when — wearing the dolliest white outfit you ever saw — she performed "My Way" and last year's British entry "Antonio." And British judge Ron Goodwin took the baton to conduct some of the film music he has written.

We were also treated to maestro Henry Mancini directing some of the musical milestones in his career, which sparked off a standing ovation — and Jim Webb displaying his keyboard artistry in a concerto-like selection of his own compositions.

Anita Harris and Barry Mason were named the Best-Dressed Woman and Best-Dressed Man attending the festival, by New York's influential "Women's Wear" magazine. Subsequently, they both received further plaudits when they presented the State Governor with a toy dog named Peace, accompanied by a speech from Barry in phonetic Portuguese!

Highlight of the entire festival, apart from Malcolm's triumph, was the guest appearance in the Maracanazinho by the local idol of Brazil, Wilson Simonal. Throughout his 20-minute act, all 40,000 members of the audience were singing his sambas along with him — clapping hands on the beat, changing key at exactly the right moment and harmonising, almost as though they had been rehearsed.

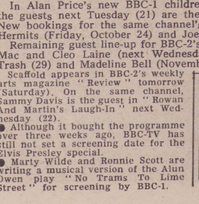
But what I shall remember above all else is the huge congregation engulfing its own singer—and America's Bill Medley and Jim Webb—with a fervent and persistent chant of "Inglaterra, Inglaterra." Certainly they made known their feelings about the verdict in no uncertain terms.

MORE RIO NEWS AND PICS ON PAGE 16

GLEN, MIREILLE IN BRITISH MOVIE MUSICAL; 12 SONGS BY LES REED

GLEN CAMPBELL flies to London in March to co-star with Mireille Mathieu and Richard Chamberlain in a big-budget film musical titled "Little World, Big People," with a musical score by Les Reed. Location shooting takes place in the South of France, then the production moves to this country for the interior sequences. Less Reed is also writing 12 new songs for the picture, in conjunction with lyricists Barry Mason, Geoff Stephens and Jackie Rae.

Another Les Reed venture is the incidental score for a re-make of the previous movie success "Blood And Sand." Although not



MIREILLE MATHIEU

a musical, there will be a sound-track title song, and — if negotiations are successfully completed — this will be performed by Jose Feliciano.

Les has just finished work on the score of the Sammy Davis-Peter Lawford film "One More Time." He returned from the Rio Song Festival last weekend to supervise recording sessions in London by Connie Francis.

DELANEY, BONNIE: CONCERT DATES WITH CLAPTON SET

THE itinerary is now confirmed for U.S. husband-and-wife duo Delaney and Bonnie's short British concert tour with Blind Faith star Eric Clapton, reported last week. Opening date is set for London Royal Albert Hall on December 1, followed by Birmingham Town Hall (3), Sheffield City Hall (4), Newcastle City Hall (5), Liverpool Empire (6) and Croydon Fairfield Hall (7).

The package plays dates in Germany, Austria and France before coming to Britain, and is also set for five Scandinavian concerts in mid-December. Delaney, Bonnie and Eric will also telecreord a guest spot in BBC-2's forthcoming Georgie Fame-Alan Price series, for screening on November 8.

As reported in last week's NME, individual members of the Beatles and the Rolling Stones have expressed interest in taking part in the Albert Hall concert — but this cannot yet be confirmed.

Eric Clapton's participation in the tour does not mean he is breaking away from Blind Faith, said manager Robert Stigwood, again scotching rumours that the group is splitting. He added: "It is simply that the four are busy with solo commitments until the end of the year, but Blind Faith will come together again in January."

Clapton will cut an LP with Delaney and Bonnie; Stevie Winwood is making a final album under his United Artists contract; Rick Grech is working independently in the studios; and Ginger Baker, who returned this week from holidaying in Jamaica, has a solo LP ready.

U.S. GROUP FOR ALBERT HALL

PROMOTER Arthur Howes is bringing in U.S. underground group Chicago Transit Authority, which he has set for London Royal Albert Hall on December 4. Ballroom tours are now confirmed by Howes for Percy Sledge (November 28-December 24) and the Box Tops (December 1-24), but venues are still being lined up.

Marcie and the Cookies have been added to the Cliff Richard-Shadows package tour opening at Portsmouth Guildhall on November 5, in which the 13-piece Johnny Wiltshire Orchestra is conducted by Shadows' drummer Brian Bennett.

ALPERT SELL-OUT

HERB ALPERT'S Tijuana Brass concert on November 14 with O. C. Smith — previously reported in NME — was a complete sell-out within half-an-hour of the box-office opening at London's Royal Festival Hall on Tuesday. Impresario John Coast told NME the response had been overwhelming and that he was trying to arrange a further concert, if a London theatre could be obtained at short notice.

BO DIDDLEY BRITISH TOUR

R-and-b star Bo Diddley is to undertake a 17-day tour of British clubs and ballrooms, opening at Canterbury Bridge Place Country Club on November 7. His tour also includes a concert with the Equals at Merthyr Tydfil ABC on November 9.

Fame's new group

Georgie Fame has formed a new eight-piece band, which will begin one-nighter dates next week — it debuts at Nottingham Sherwood Rooms next Wednesday (22). Most of the band 's featured on Fame's new album "The Seventh Son," for CBS release in November.

EVERLY TOUR CANCELLED

The Everly Brothers have cancelled their British tour, due to have begun next month. The duo now plans to visit this country in the spring.

Who will perform "Tommy" at the London Coliseum

THE Who's pop opera "Tommy" is to be performed by the group at one of the world's most celebrated centres of classical opera — the London Coliseum, home of Sadlers Wells. Sunday, December 14 is set for this high spot in the Who's career and the event will be one of a short series of concerts they will give that month.

Plans for the Who's solo concert tour were sparked off by its successful appearance at Croydon Fairfield Hall recently. It is by no means certain that the group will perform "Tommy" on all its dates, but it will definitely be featured in the West End show.

Further appearances on the Who's short tour would almost certainly include Manchester, Birmingham and Liverpool, although no details have been finalised.

The dates would immediately follow the Who's return from a long American tour which began yesterday (Thursday) in Boston, and includes a week at New York's Fillmore East.

Dusty in Cilla's Xmas show & 'DECADE OF POP' TV SURVEY

DUSTY SPRINGFIELD will be one of the principal guest stars in BBC-1's Christmas Eve edition of the "Cilla Black Show" — the last of the series. As previously reported, Dusty is also to guest in two editions of ATV's "This is Tom Jones" which she telerecords on November 30 and January 31. Another major TV booking for Dusty is her own hour-long show in Germany, to be filmed in Cologne on November 23.

Another Christmas show now in preparation by BBC-1 is a survey of the last decade of pop. Titled "Pop In The Sixties," it is being produced by Johnnie Stewart. Among artists to be featured (either live or on film) are the Beatles, the Rolling Stones, Cliff Richard and the Shadows, the Bee Gees, the Hollies, Lulu, the Dave Clark Five, Dusty Springfield, Sandie Shaw and Engelbert Humperdinck. The show will, in fact, emerge as a sort of ten-year "Top Of The Pops."

GEES LAND TV SERIES — SO TOUR IS POSTPONED

THE Bee Gees' proposed British concert tour, planned for early in the New Year, has been postponed and will not now take place until late spring at the earliest. This is because the duo's "Cucumber Castle" TV special is now definitely to become a 13-week series — and Barry and Maurice Gibb will be fully occupied in filming the remaining 12 shows during the first three or four months of 1970. Negotiations for the screening of the series neared completion this week, when manager Robert Stigwood met BBC-TV's Bill Cotton Jr. for lengthy discussions. The initial show has already been bought by TV companies in France, Germany, Italy, Scandinavia, Holland and Austria.

The Gibb brothers will, however, interrupt their filming schedule to make a TV promotional trip to America in January. They will also have discussions there with their U.S. publisher Norman Rubin, who announced this week that he has completed deals for Mama Cass, Eddy Arnold and Janis Joplin to record Bee Gee compositions.

The duo's own label, as yet untitled, is now expected to be launched during the second half of November. The initial supplement will include three singles — by the Bee Gees, P. P. Arnold and Tin Tin.

Maurice Gibb is currently recording Lulu's brother Billy Lawrie, who is expected to make his disc debut with a revival of Chuck Berry's "Roll Over Beethoven" soon after the launching of the Bee Gees' label. The two ex-members of Marbles who are now following solo careers, Graham Bonnet and Trevor Gordon, will also appear on this outlet.

The album "The Best Of The Bee Gees" is released by Polydor this weekend, as is "The Best Of Cream." Both these LPs have already qualified for Gold Discs in America.

CASH, MAC, DOGG, HERMAN ON TV

Barbra Streisand special; new disc series due

BBC-TV has acquired the historic Barbra Streisand special filmed at an open-air concert before 130,000 fans. Johnny Cash and Donovan are scheduled for guest appearances in the Andy Williams series. Family Dogg is among guests in Granada's new-style "Discotheque" series, which returns next month under the name of "Lift Off." Val Doonican is set for the first of four Harry Secombe shows to be screened by BBC-1. A Petula Clark spectacular previously transmitted by BBC-1 — with Andy Williams and Sacha Distel among the guests — is being repeated by BBC-2. Guest spots have also been lined up for Fleetwood Mac, Herman's Hermits, the Moody Blues, Joe Dolan, Frankie Vaughan, White Trash and Tiny Tim.

Purchase of the Streisand showcase "Happening In Central Park" was completed by BBC-TV only this week, so a screening date has not yet been set. It is being edited to 50 minutes, and will be seen shortly.

Donovan and Roy Rogers are among the guests in BBC-1's "Andy Williams Show" next Monday (20). Set for the following week's screening (27) are Johnny Cash, the First Edition and Claudine Longet.

Family Dogg, Long John Baldry, Ruby James and Tea & Symphony guest in the first of Granada's "Lift-Off" shows on November 5.

Edward Woodward and Heidi Bruhl guest in BBC-1's "Dave Allen Show" on Saturday, October 25, and Dickie Henderson is booked for the November 1 edition. This will be followed (from November 8) by four Harry Secombe shows, with Val Doonican and Terri Stevens guesting in the first one.

Latest bookings for ATV's "The Golden Shot" include Frankie Vaughan and Malcolm Mitchell (this Sunday, 19), Norman Wisdom and Acker Bilk (26), Julie Rogers (November 2), Valerie Masters and Malcolm Vaughan (9), Bruce Forsyth (16) and Billy Fury and Tiny Tim (23). Tiny Tim also appears in LW-TV's "Frost On Saturday" tomorrow (18), together with Bobbie Gentry.

The Pet Clark special is being screened by BBC-2 on Thursday, October 30. On the same channel, "Vic Damone At The Talk Of The Town" is transmitted tomorrow (Saturday).

In Alan Price's new BBC-1 children's series "Monster Music Mash," the guests next Tuesday (21) are the Moody Blues and Shirley Collins. New bookings for the same channel's "Crackerjack" include Herman's Hermits (Friday, October 24) and Joe Dolan (31).

Remaining guest line-up for BBC-2's Peter Sarstedt series is: Fleetwood Mac and Cleo Laine (next Wednesday, 22), Esther Ofarim and White Trash (29) and Madeline Bell (November 5).

Scaffold appears in BBC-2's weekly arts magazine "Review" tomorrow (Saturday). On the same channel, Sammy Davis is the guest in "Rowan And Martin's Laugh-In" next Wednesday (22).

● Although it bought the programme over three weeks ago, BBC-TV has still not set a screening date for the Elvis Presley special.

● Marty Wilde and Ronnie Scott are writing a musical version of the Alun Owen play "No Trams To Lime Street" for screening by BBC-1.

TERRY REID IS SUPERLUNGS

info

◀ **THE CASUALS** take recording seriously — everything they release is of a very high standard. Their latest highly polished single is no exception. 'Caroline' was written and produced by Roy Wood, and it's a mid-tempo number with some gorgeous vocal harmonies. It's on Decca F 22969, and should put the group right back in the charts where they belong.

GAYNOR JONES is a strikingly pretty Welsh girl who, at the age of sixteen, has a whole lot going for her. She's already made many impressive TV appearances, and with the release of her first Decca single 'Peaches and Pears', will probably be making more. She may be doll-sized but she's got giant-sized talent! Number of the single is F 12970.

People waiting for the next **KEEF HARTLEY BAND** album won't have to wait very much longer, and can keep themselves happy with a single out this week. It's aptly titled 'Waiting around'. The number is Deram DM 273. If you have a chance to see this band live, don't miss it.

Velvet-voiced **NEIL MacARTHUR** sings a marvellous Mann/Weil song, 'It's not easy', as if it were easy as falling off a log. A super production, soulful backing voices and Neil's own effortless singing make this an outstanding single. It's on Deram, number DM 275.

I'd love to see **THE TURTLES** over here for a tour because they're such a tremendous group to watch. They make huge records too – 'Love in the city', their latest, has the most triumphal harmonies you ever heard. It was produced by Ray Davies, and it's on London HLU 10291.

You may have heard of **THE PEANUT BUTTER CONSPIRACY** if you're interested in what's going on in the States – they're very big there. The group consists of three guys and a girl from Los Angeles, and their London single is titled 'Back in L.A.' – good solid rock. The number is HLH 10290.

Keep informed
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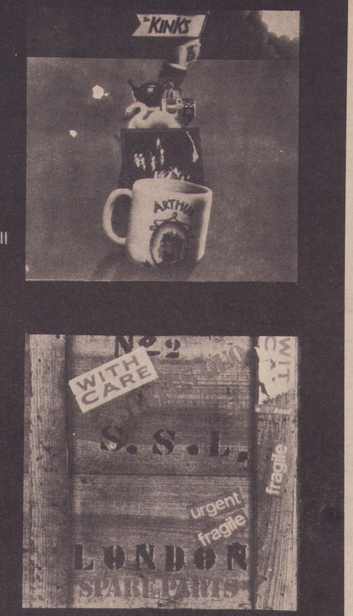
KAREN & EQUALS IN "SAVE RAVE"

KAREN Young, the Equals, the Graham Bond Initiation, Magna Carta and the Go-Go dancers have been added to the bill of the "Save Rave" charity concert at the London Palladium on Sunday, November 30, in the presence of Princess Margaret. Comperes are Dave Cash and Peter Kaye.

It is not yet definite that the Beach Boys will take part in the event. The NME understands negotiations are in progress for the group to undertake a major TV date in this country. If this materialises, the Beach Boys will play the "Save Rave" concert during their British visit.



New From The Kinks
Arthur Or The Decline And Fall Of The British Empire
NPL 18317 (M) NSPL 18317 (S)

New From Status Quo
Spare Parts
NPL 18301 (M) NSPL 18301 (S)

TONY BENNETT MAGIC

TONY BENNETT (CBS stereo play mono 63685; 37s 6d)

THE Italo-American star rides high again, with his own relaxed and confident vocal style, phrasing as he feels like it and breaking a few rules to good advantage. His extemporising is his freshness.

With a more conventional orchestral backing, arranged and conducted by **Torrie Zito**, Tony fools around with such songs as Play It Again Sam, the dramatic What The World Needs Now Is Love and Baby Don't You Quit Now.

Two of his tracks feature some super-fine instrumental work by guitarist **Gene Bertocini** on Over The Sun, and trumpet **Marky Markowitz** in the Play It Again Sam session. The sleeve notes quotes Frank Sinatra and eight other celebrities giving praise to Tony and on this showing, all deserved. **AE**

Other titles: I've Got To Be Me, Alfie, That Night, They All Laughter, A Lonely Place, Whoever You Are I Love You, Theme from "Valley Of The Dolls."

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MOTOWN CHARTBUSTERS (Vol. 3 (Tamla Motown, stereo STML 11121; 37s 5d)

Another big bunch of Tamla hits — 16 in all. As always, **Diana Ross** (Queen of Motown) and the **Supremes** are to the fore with three numbers—I'm Gonna Make You Love Me, No Matter What Sign You Are, and Love Child. **Stevie Wonder** has two — My Cherie Amour and For Once In My Life, and **Marvin Gaye** is heard twice—I Heard It Through The Grapevine, and (with **Tammi Terrell**) You're All I Need To Get By.

Just another bit of proof that Motown is one of the most successful sounds of the '60s. The LP cover's silver optical effect is a startler, too. **AE**

Other artists and titles: Isley Bros (This Old Heart Of Mine and Behind A Painted Smile), Marv Johnson (I'll Pick A Rose For My Rose), Four Tops (I'm In A Different World) Martha Reeves and Vandellas (Dancing In The Streets), Temptations (Get Ready), Edwin Starr (Stop Her On Sight), Jr. Walker and All Stars (Road Runner), Smoke Robinson and Miracles (Track Of My Tears).

'HAIR' AGAIN

"HAIR" RAVE-UP (Pye stereo NSPL 18314; 37s 5d)

WITH the "Hair" original cast LP selling as well, someone at Pye (or elsewhere) had a bright idea. A party at midnight, after the regular show, was thrown and it went on until 5 am, during which time people danced on the stage and had fun.

Party-makers sang a bit and this was recorded. Some with-it musicians got the urge to jam a bit, and this, too, was recorded. Now it is all put onto an LP "Live from the Shaftesbury Theatre, London."

They bring in the title song Hair, some torrid jazz instrumental work on El Pussy Cat, and move through nine other ravers, including Bond Street Baby, Candy, Movin' In The Right Direction.

I can find no individual credits for anything, except that Cyril Stapleton produced the disc with Steve Stevenson. Pye Press office has no information either.

Other titles: Royal International Love-In, Harekrishna, All Along The Watchtower, Birthday, Keep Out, I Know Where You Are.

TONY BENNETT and AYNSLEY DUNBAR RETALIATION (l to r) TOMMY EYRE, VICTOR BROX, JOHN MOORSFIELD, AYNSLEY DUNBAR and ALEX DMOCHOWSKI.

AYNSLEY DUNBAR RELAX

AYNSLEY DUNBAR RETALIATION (Liberty stereo LBS 83223; 38s. 7d.)

AYNSLEY and his boys look such a mean bunch on a sleeve that takes top marks for inventiveness, with them togged up as greasy teddy boys, I dread to think what might happen to me if I give them a bad review. So I'm quite happy I don't have to.

Produced by **John Mayall**, with whom Aynsley once served a term as a drummer, the music content is a pleasant surprise; a nice set of relaxed blues all written by the "boy" with enough neat touches to lift it out of the rut many of their contemporaries are getting into.

Victor Brox has a fine adaptable blues voice, grating, husky or mellow to suit the mood of the song; Aynsley plays some nice relaxed drumming; **Tommy Eyre** puts in some imaginative organ and lead guitarist **John Moorsfield** and bassman **Alex Dmochowski** make a tasteful contribution.

The compositions themselves maintain a varied quality—no overdose of 12 bars — and the album has more durability than most of its kind.

I liked **Tommy Eyre's** steaming organ on "Let It Ride," his Church-like contribution to "Journey's End" and his deft piano work on the short "Unheard." Also Brox's subtle vocals on "Down Down Down" and Aynsley's "tin box" drumming on "Sugar On The Line." **NL**

Other titles: Don't Take Your Power Away, Run You Off The Hill, Leaving Right Away.

LPs edited by Allen Evans

FOR THE YOUNG AT XMAS

CHRISTMAS WITH PINKY & PERKY (Music For Pleasure, MFP 1342; 14s 6d). Twelve Yule carols and songs sung in the nasal way of the two pigs, plus some straight singing by a female soloist and choir and a deep bass profundo. Nicely done.

PETER PAN (Music For Pleasure MFP 1284; 14s 6d). The eight sound track songs from **Walt Disney's** screen version of **Barrie's** famous fairy tale. Plus three more songs from other Disney films.

TILL EULENSPIEGEL'S MERRY PRANKS (Disneyland, ST 3901; 27s 2d) is by Richard Strauss, played by the **Symphonic - Orchestra Graunke** and occupies one side of the LP, together with a richly illustrated book inside the sleeve. The other LP side is devoted to **Benjamin Britten's** Young Persons Guide To The Orchestra, played by Camarata and symphony orchestra, with **John Witty** commentary.

FOREST (Harvest stereo SHVL 39s 6d)

Harvest is certainly turning them out, and without much in the way of chart results as yet. Forest is a three-man group new to me, comprising **Martin Welhan, Derek Allenby** and **Hadrian Welhan** and hailing from Lincolnshire, via Birmingham.

All three are capable of taking a lead vocal equally well and of playing any one of the wide range of instruments on the album. Guitars, organ, harmonium, piano, pipes, cello, harpsicord and mandolin go into producing a folksy semi-mediaeval music leaning towards the Incredible String Band. **NL.**

Titles: Bad Penny, A Glade Somewhere, Lovemakers' Ways, While You're Gone, Sylvie, A Fantasy You, Fading Light, Do You Want Some Smoke? Don't Want To Go, Nothing Else Will Matter, Mirror Of Life, Rain Is On My Balcony.

KING CRIMSON AT LAST

KING CRIMSON: IN THE COURT OF THE CRIMSON KING (Island stereo ILPS 9111; 37s 5d)

LONG-AWAITED first album from the remarkable King Crimson, a group which manages to provoke either loathing or fanatical devotion but which is undoubtedly capable of building for itself a sizeable reputation.

This stunningly-packaged LP provides a varied selection of King Crimson's style, although it lacks some of the drive of the stage performances that have made their name. Nevertheless as a first album it is extremely good.

Many influences and shades of various groups can be detected in their work but the total effect as they veer into improvisations that take from pop, jazz and classics is totally original and always captivating.

21st Century Schizoid Man, side one opener, is among the best numbers on stage with an almost vicious presentation and a snarling vocal from **Ian McDonald.** On record it loses some of its bite but McDonald's muzzy far off vocal adds drama to some brilliant instrumentation. I Talk To The Wind on the same side is softer King Crimson; a pretty ballad.

On side two, the 12-minute Moonchild, including The Dream and The Illusion, is another side of the group again — an atmospheric, freaky just-a-shade-too-long piece which draws on jazz and classics.

The 8-minute closer The Court Of The Crimson King, constructed with a fine ear for drama, is a powerful item that builds and falls with devastating effect.

King Crimson, on this showing, have it in them to be huge. **N.L.**

Other titles: Epitaph, including March For No Reason and Tomorrow And Tomorrow.

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VIBRATIONS' GREATEST HITS (Direction stereo 8-63644; 37s 6d).

FOR some time one of my favourite American rhythm'n'blues acts, the Vibrations have yet to set Britain alight, but if they continue to come up with singles of their usual high standard, many of which are included on this LP, that day must surely come.

Love In Them There Hills is perhaps the group's best known number, but for pure excitement, listen to their version of For Your Love, Sloop Dance and a raving medley of two rock and roll greats, What'd I Say and Shout. A fine party LP this one, will really get the guests on their feet. **GC**

Other titles: Cos Your Mine, I Left My Heart In San Francisco, I Took An Overdose, Canadian Sunset, And I Love Her, Watusi Time, Misty, Our Day Will Come, Remember The Rain.

UNDER A £

GOLDEN HITS (CBS Special Products WSR 924; stereo, 19s 11d) offers 12 former hits by CBS artists, including **Gary Puckett** and **Union Gap** (Young Girl), **O. C. Smith** (Little Green Apples), **Marmalade** (Ob La Di) **Tremeloes** (Silence Is Golden) and **Johnnie Cash** and **June Carter** (Jackson).

COUNTRY & WESTERN FAVOURITES (Music For Pleasure, MFP 1335, 14s 6d) gives you MGM stars like **Hank Williams, Marvin Rainwater, Conway Twitty** and **Floyd Cramer** —12 tracks in all.

101 STRINGS PLUS ONE (Marble Arch, MALS 1191; 14s 6d) gives in depth stereo of ten top tunes like I'll Get By, As Time Goes By and How Deep Is The Ocean. Very lush.

NOT NAT . . . (Music For Pleasure, MFP stereo 1338; 14s 6d) presents **Sole Raye** singing in the **Nat King Cole** manner a dozen tunes that Nat made famous. He makes a good job of them, too, including Smile, Dance Ballerina Dance and Mona Lisa.

CHARTBUSTERS MOVIN' (Marble Arch MALS 1182; 14s 6d) is another dozen hit tunes reproduced by impersonators of the original stars. Natural Born Bugie, Bad Moon Rising, Si Tu Dois Partir, In The Year 2525 are included.

RUSS CONWAY PLAYS JOLSON HITS (Music For Pleasure MFP 1353; 14s 6d). Russ's famous honky tonk piano style is ideal for tunes like Toot Toot Tootsie Goodbye, Rock-A-Bye and California Here I come, just three of the dozen **Jolson** tunes here.

FOUNDATIONS (Marble Arch stereo MALS 1157; 14s 6d) offers the popular septette in 12 of their brand of numbers, some hits—like Build Me Up Buttercup. Good for dancing.

BIG HITS (Music For Pleasure, stereo MFP 1330; 14s 6d). There are 12 hits here, all well reproduced after the style of the originals. Viva Bobby Joe, Make Me An Island, Marrakesh Express are included.

WORLD OF THE BACHELORS—Vol 2 (Decca, mono PA and stereo SPA 31; 19s 11d) offers another dozen songs made more famous by the Irish singing trio, including Caterina, I Believe, Jailer Bring Me Water and Where The Blue Of The Night.

DAYS OF DAVID McWILLIAMS (Major Minor, MCP5026; 19s 11d) gives you 14 songs by the popular Irish folk singer who made No. 1 in France and other Continental countries, but never quite got away here. Very easy listening.

HISTORIC

FLIGHT TO THE MOON (Pye stereo NSPL 28127; 37s 5d) is narrated by **Walter Schirra Jr.** and includes voices from space from 1961 until the present landing on the moon, and including the voice of the late **John F. Kennedy.**

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DIONNE WARWICK'S GREATEST MOTION PICTURE HITS (Pye International stereo NSPL 28126; 37s 5d)

A FINE singer who was rather unlucky that our Dusty and Cilla got in first with single hits of songs she got away in the States a few years back. Nevertheless, Miss Warwick has continued to keep up her high standard of singing and has recently made a name for herself in Hollywood before the motion picture cameras.

This is a round-up of the songs she's sung and recorded from films. From her forthcoming picture, "Slaves," she sings the title tune, a beat ballad by **Bobby Scott** and **B. Kessler.** Not as good as the six **Bacharach-David** songs, like Alfie, A House Is Not A Home, Here I Am. Dionne also powers her way through **Lionel Bart's** As Long As He Needs Me, and "West Side Story's" Somewhere.

The LP has an arty cover with a good article on Dionne, whose publicity is very scanty usually. And the musical part is well produced by Bacharach and David. **AE.**

Other titles: Leatherwing Bat, I Have ley Of The Dolls, People, Wives And Lovers, April Fools, One Hand One Heart, With These Hands.

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Have-a-go Hollies cut most progressive hit ever

BY all the laws of pop, the Hollies shouldn't even exist let alone be engaged upon their nineteenth and possibily their fastest-moving hit single with "He Ain't Heavy . . . He's My Brother." Almost alone among their successful contemporaries they wear a group uniform on stage. And while their image may not be exactly faceless they have never come across to the majority of the public either individually or as a collective personality.

The HOLLIES pictured in their dressing room prior to a recent "Top Of The Pops" spot to promote their latest hit "He's not Heavy — He's My Brother." L. to r. they're TERRY SYLVESTER, ALLAN CLARKE, BERN CALVERT, TONY HICKS and BOBBY ELLIOTT.

By NICK LOGAN

Still against the unwritten rules of the game, with most artists finding it necessary for survival to align with one of pop's warring factions — teenybopper, family entertainer or progressive — the Hollies can't be slotted comfortably into any of the three but have a foot in all at the present time.

They began in the first, progressed to the second and have taken a tentative step into the third with their current — some say their best — single.

Perhaps Tony Hicks sums up the reason for their success when he says: "The Hollies have never followed any trend. Images and gimmicks, they all die in the end."

And he goes on to give an insight into the Hollies philosophy by turning round the question: "Why do they wear a stage uniform when so few other groups do?" with the reply, "Because so few other groups do."

Tony agrees that it may be because of their semi-faceless image that the Hollies survive in magnificent style, even after Graham Nash's departure, when others of our long-established outfits like the Small Faces, Dave Dee, Kinks, Dave Clarke and the Tremeloes have split or fallen from favour.

Money has a lot to do with dissension and splits in groups said Tony when we met last week at the office of the Hollies manager.

"The Hollies are run like a business. We all have an equal say at meetings and are ready to listen to another's point of view and everyone can see where the money comes from and where it goes."

Then again, according to Tony, in the early days most groups don't have the experience or the maturity to overcome squabbles.

"If you can mature and get past that phase then you carry on. If not, that's when the splits come. We had our troubles, maybe not as much as most."

As a buffer against the demands of working so closely together the Hollies use outside interests as an outlet and feel they are very important.

Terry Sylvester for instance is a football fanatic. Tony's hobby was his cameras but he gave that up a few months ago. An interest in stocks and shares has taken its place.

"How much have I got? Oh, a few grand. I've just bought some shares in the Tom Jones-Engelbert company. I find it a great enjoyment rushing out to buy The Times every morning and checking the prices.

"Yes, I do take gambles because I can't be bothered to study things too closely. But I've done very well so far."

Tony's other interests include a share in a London photo agency which handles David Bailey among others. I was intrigued to learn that when the Hollies are playing abroad Tony uses his spare time by acting as a rep for the agency. He chuckles at the thought of himself as a rep but enjoys it all the same.

The NEW SEEKERS (l. to r.) EVA GRAHAM, MARTY CRISTIAN, CHRIS BARRINGTON, KEITH POTGER, LAURIE HEATH and SALLY GRAHAM.

It was Tony, who does most of the hit searching for the Hollies, who found "Heavy" in a music publisher's office.

"They played me a complete load of rubbish and then got out 'He Ain't Heavy' and said 'You won't like this one.' The demo was nothing like our version but I could see where the harmonies would fit in."

As he had done in the past Tony took the song for a second opinion to Hollies producer Ron Richards, "whose verdict I respect enormously." The others in the group had only slight doubts, although they felt the song was fantastic, but the general feeling was "Yeah let's have a go."

Naturally Tony is overjoyed that public and critical reaction has justified his faith in the song. "I have had a lot of people coming up to me and saying they really like the record.

"It is very rewarding and satisfying: 'Sorry Suzanne' and those were commerical and nice songs but not exactly mind shattering.

"Mind you it is not setting a pattern or a new direction for us — which is what you are going to ask next."

With "Heavy" in mind, I wondered what Tony's music tastes were away from the Hollies. I had seen him at the Blind Faith concert in Hyde Park. Did he like it?

"Not very much. I think it is true what people said: Clapton was too far in the background.

"Really I am not a fanatical music listener. I suppose if anything I like the kind of stuff Graham is doing. I like vocal stuff and they make the best use of three or four voices.

"Our relationship with Graham? We are all still friends. He stayed with me the last time he was over here.

"I can only really listen to the kind of music we might do. Things that are strong on vocals. It is only recently that I started playing more guitar — I bought all four Cream LPs. I put a bit more guitar on the new LP."

"Hollies Sing Hollies' out November 4th," suggested their manager Robin Britten helpfully, while keeping a watchful eye on the proceedings.

"I haven't got any frustrations about direction at all," said Tony suddenly, as if anticipating my next question.

"I think we have definitely made quite a big step with this record and that will bring in a new variation on everything. We have really widened our listening public."

If the Hollies were starting out now what kind of music would they be playing? "I suppose if we were completely new we would be playing what everybody else is. I would probably be playing flute with my leg cocked up in the air."

What did he think of Jethro Tull? "Love them — they are really great."

Did I sense a frustrated desire despite what he said earlier? "No, I wouldn't like to join them because these people don't live the kind of life I want to lead. I don't know them but I'm going on the appearance they give."

But you like the music? "Yes and if I was back at that age with all the enthusiasm for riding around in vans all over the country I am sure I would probably like to be with that kind of group."

"But I have done all that, I couldn't go back." There was no regret in his voice, just a matter of fact appraisal.

"I would love to do 'Living In The Past' though. I would love to stick harmonies on that. But we wouldn't because that was a very good single and I don't think we would improve on it."

Of the "Hollies Sing Hollies" Tony feels it is one of the best albums they've done. "Again most of the words are meaningful with a couple of what could be called typical Hollies stuff. Bernie's done a full orchestral piece which is lovely."

As a final question I asked Tony if, when Graham left and the Hollies faced a crucial period, he felt any desire to quit too.

He thought for a while and replied: "I have been allowed to do what I want to do within the group. Graham's friends were all in America and he had to go where they were.

"My interests are business interests and they and group work compliment each other. There is no reason why I should have to leave.

"We have had a very enjoyable life; we never regret anything we do or have done."

That may sound like an epitaph but undoubtedly won't be. The Hollies look set to carry on in the face of all the trends — the group for all seasons.

Jan Nesbit flies north TO MEET THE NEW SEEKERS

WHO are these New Seekers? People are asking this question. Are they all Australians? Are they the old Seekers without Judith Durham or are they a completely new group trying to cash in on the name? They are none of these things, as I found out when I travelled to Glasgow with them for a Press reception to launch their new seven-week colour series on Scottish TV.

Even the TV people didn't seem too sure. On their hand-out they introduced the group as the "New Seekers who have re-formed with Scots girl Eve Graham replacing Judith Durham." Keith Potger, the most handsome of the old Seekers, explained to me just what they were all about on a train from Victoria to Gatwick at six o'clock in the morning and in the air on the way to Glasgow.

Talented

"They are five very talented young people, three guys and two girls who I produce on record. I do a few numbers with them on stage to introduce them to the audience and then I leave them to get on with it. They're reminiscent of the old group in that they can sing harmonies, but individually I think they're more talented.

"They're completely updated from the old Seekers, but audiences seem to accept and like them which is the main thing.

"The big test was Bournemouth which used to be a home from home for the old Seekers but they were really pleased with the new group and very friendly."

How did Keith find the group he wanted to produce?

"I tried the agencies and advertised in NME and "The Stage." I found Laurie, who played guitar, he had a friend Chris, who played bass guitar. Then Chris got in touch with a friend he'd made in Australia, Marty Kristian, who was a big teenage star over there. He was here on holiday but we persuaded him to stay and be our male lead singer.

"By the end of May I'd found three boys but it was very difficult to find two girls who looked right together and who sounded right. Then after three months of looking they both turned up on the same weekend and both had the same surname!"

The new group certainly look nothing like the old Seekers. The three boys remind me of the Grapefruit and the two girls, Sally and Eve, add to the young, mod look. Keith looks rather like the older brother in the background, which perhaps describes his role. Laurie Heath told me. "Keith is marvellous musically for us, Marty and I come up with songs and he knows just how they should be done.

Worried

"I was a bit worried when we started in case people would expect us to have crew cuts and glasses, but they seem to accept us. Keith usually joins us at the beginning of the act and we go through a medley of old Seekers hits and then we play our own, it's folk but commercial

"Our single 'Meet My Lord,' which should be released around Christmas, is sort of gospel folk, it was written by Jonathon Kelly. On our LP, which should be out around the same time, we've got songs written by Marty and me, by Bob Dylan and Joni Mitchell."

We stayed in Glasgow two hours and then were planing back to London so that the New Seekers could rehearse for the rest of the afternoon. They're young, hardworking, enthusiastic and they deserve to make it — after all hits are a Seeker tradition.

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LP personalities

BLIND FAITH

FROM Canada's west coast city of Vancouver, comes a long ask-in type of article with Blind Faith from writer Martin Webb, who met the boys in their rooms at the Georgia Hotel. Webb reports: " It was hard to corner Blind Faith but Ifinally got to talk to them for an hour before they had to leave for their concert."

Below are the answers to some of Martin's many questions, which were so numerous we are continuing the interesting discussion in next week's NME.

. . . who are (l. to r.) STEVE WINWOOD, RICK GRECH, GINGER BAKER and ERIC CLAPTON. Their album " Blind Faith " is No. 6 in this week's NME LP chart.

BY MARTIN WEBB

QUESTION: How did Blind Faith come about?

ERIC CLAPTON: Steve and I just got together and started to talk about doing a couple of things. Recording things together, you know. That's how it started out. We were just going to make an album . . . and stuff like that. And then Ginger said he wanted to join and do whatever we wanted to do. Then we decided we wanted to carry the thing farther, so we got Rick. Then we had a group, and decided that we wanted to go out and work, and that was it.

QUESTION: How did you meet Rick?

EC: I've known him for about two or three years, just from working with one another on the same bills in England, you know, when he used to be in the Family. Before that they were called the Farinas, and that's when I knew him anyway, and I knew he was a good singer and could play great, and that was the guy we wanted.

RICK GRECH: Before the Family I used to play in different bands in and around the town I used to live in called Leicester, which is in the Midlands. I sort of knew Steve and Eric, and then one day they just sort of rang me up and said . . . We'd played together before, in Steve's cottage and that.

QUESTION: Were the two of you actually responsible for starting Blind Faith?

SW: Well yea, I suppose Eric made the initial move.

QUESTION: When you left, did you have any immediate idea that you might be doing something with Eric after Traffic broke up?

SW: No, it was after Traffic broke up that Eric and I got together and started playing.

QUESTION: You'd been together on records and things before hadn't you, using phony names like Steve Anglo?

SW: Yea, that was the only one we did, but that was a beautiful thing.

EC: That's the first . . . that's the only thing we'd done together until we formed the group, I think.

QUESTION: Did you have any idea that you would be getting together with Steve?

EC: No, I had no idea. I'd thought about it before, a long time before Cream broke up I'd thought about it — about getting together with Steve sometime or another in the future — and before that when I was with John Mayall I'd thought about it, and it's been on my mind for a long time.

QUESTION: I know it must have been asked a million times before, but why did you leave Traffic?

SW: Yea, and I've never really thought of answering it. It was during like a down period, but I mean — you know — down periods happen anyway, it just happens, and everyone felt like that was enough.

QUESTION: Were there a lot of hassles between you and Dave Mason?

SW: Well yea, of course, because there's hassles with everything, isn't there?

QUESTION: Seeing how two-thirds of Cream ended up back in Blind Faith there is a lot of speculation going around that Cream broke up just to get rid of Jack Bruce. Is there anything to that at all?

EC: Well it wasn't a question of getting anyone out, we just broke up. It was a completely spontaneous thing because I didn't plan anything at the time I thought about leaving Cream, because I just wanted to pack it in. I was fed up with working and all that type of thing, and I just wanted to take a rest for a long time without any kind of plans for the future at all.

QUESTION: Were you bored with the music or what?

EC: Well, not bored. I just felt run down and overworked. And I felt that while the group was still there . . . and I thought we'd gotten the best out of it as it was. That may not have actually been true, but that's how I felt at the time. It was the same situation with Steve and his group.

QUESTION: What did you do after you left Traffic?

SW: I spent all winter in my cottage trying to make music alone, and it was getting a bit depressing.

QUESTION: How long was that?

SW: About three months. It was December, January and February. I was trying to write by tracking and playing with myself, which is good for some things, but it's very inhuman. You get the feeling that you're just playing . . . it's just all a bit of plastic anyway. I just got the feeling that I wanted to play with people instead of machines. I was writing music, well I wrote just one song, but mostly it was just music that I was writing that way.

QUESTION: What kind of music?

SW: It's country and eastern. Well you see I mean I can't really say what it's like. I'm taking part in a great blend.

QUESTION: What kind of stuff are you listening to now?

RG: All sorts. Anything I like I just listen to.

EC: Blues and country and western, folk music, rock and roll.

QUESTION: Everything?

EC: No, not everything. I don't really have that kind of ear. I can't really get into lots of kinds of music.

QUESTION: Did you get on an Indian kick for a while?

EC: I bought some Indian records, but only a few, it was only some Shanai players: I bought some records by Bisma Khan, some records by Billiat Khan, people like that. I mean I've always tended to regard it as something beyond anything I could ever kind of do myself in this life time anyway. I enjoy listening to it, but I don't think I could ever really learn that much from it.

QUESTION: What do you get out of country and western?

EC: It's very simple music, and it's sing-along music. It's easy to play, well I don't know, it isn't easy to play, but it's not a complicated deal, it's simple good music that lots of people can understand, like blues, too. A whole segment of the population can dig that without knowing anything about it, it's just one of those basic things that gets into your head and into your soul.

SW: Anything. I listen to anybody's playing. I mean it gets very difficult when it gets down to what music really does exactly, and that basically it's just this or that, you can get all sorts of other things out of it.

QUESTION: Is there anything that you wouldn't listen to?

SW: Yea, but then that varies from week to week sometimes, it can do.

QUESTION: Have you been writing most of the music for this group?

SW: Yea, so far I've been doing most of it — well not most of it — just a bit more than anyone else.

QUESTION: How is your writing getting along?

EC: I have lots of bits in my head. I'm the kind of person who can't finish something without help. I need someone just to add a chord, to put the last chord in a song, and then I'm all right, otherwise I can't finish it. I just put the guitar down.

QUESTION: Who helps you do that?

EC: Steve or Rick. Rick's writing as much as anybody.

QUESTION: From what I've heard of Blind Faith, you seem to be the big standout. Have you noticed this, and do you think that you might try to change it?

SW: No, not really, I know what you mean. It probably sounds to you more like Traffic than Cream if you like you can put it that way. It's very difficult to look at something that you're doing yourself objectively. Eric's doing what he wants, and everyone's doing what they want to do.

QUESTION: Are you all happy with things the way they are?

SW: Well of course . . . I mean no, because it's only a beginning, because we haven't really exploited what we want to do.

QUESTION: I know you're aware of this hero worship and Eric Clapton is God mystique that surrounds you, and it seems strange to me after listening to the album that you were so far into the background. Did you do this on purpose?

EC: Well yea, I always have done. I've always wanted to be less of a sort of focal point than I have been. I really don't go for all that super-star bit at all.

NEXT WEEK: Does Eric want changes and what about their next LP? Don't miss this NME

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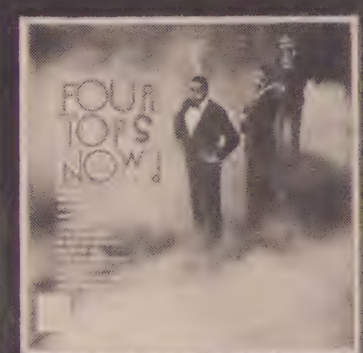

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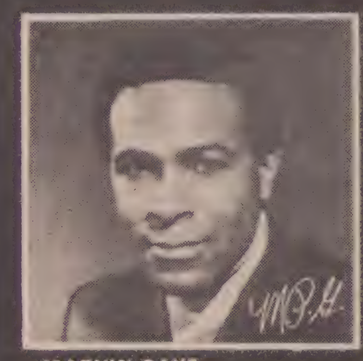

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MALCOLM ROBERTS REALLY DID WIN IN RIO!

SAYS DEREK JOHNSON

THE tragedy of the Rio Song Festival was that, although England was officially placed third, we should have won! But we were denied victory through an unfortunate voting mix-up. The judges were originally asked to award points to the songs they liked best — but on the final day, this was changed and they were told simply to place the songs in order of preference. Then at the very last moment, the organisers reverted to the original voting system.

In all this confusion, the Japanese judge failed to grasp what was going on. He put a figure "1" against England on his voting card, which was intended to mean first place — but instead, we only received one point! If England had received the full ten points to which we were entitled, this would have been sufficient to give us victory. But by the time the Japanese judge realised his error, the awards had been made, and it was too late!

In truth, what happened in Rio last week was — from the British standpoint — almost better than winning. Victory for us would have been well received, but would not have ignited the same degree of furore. Overnight, every Englishman in Brazil became a hero. One newspaper carried the banner headline "Brazil belongs to England," while another commented: "England is more popular than at any time since the Battle of Britain."

It must be difficult for British fans to visualise Malcolm Roberts being subjected to the same kind of mass hysteria which the Beatles experienced in their heyday. But that's precisely what happened. In my years in show business, I have seen many of the world's greatest entertainers in their finest hour — but this Rio ovation topped the lot. One Rio newspaper described Malcolm as "the finest singer to come here for ten years."

The atmosphere in the Maracanazinho Stadium was so electric that, on each occasion Malcolm appeared to sing "Love Is All," we could scarcely hear him for the deafening cheers of the 40,000 crowd. And on the final night, he was clearly dumbfounded by the crescendo of adulation that surrounded him for 20 minutes. A night of unbelievable emotion!

A big hug from ANITA HARRIS for MALCOLM ROBERTS and, below, Malcolm in the audience with BBC's ROBIN SCOTT and NME's DEREK JOHNSON.

Above: MALCOLM ROBERTS (Union Jack behind him) gets huge audience on its feet as he sings, "Love Is All." Left: BILL MEDLEY wrapped in Union Jack, to stop 10 minutes of booing, sings encore of Jim Webb's "Evie."

Above: BILL MARTIN (composer of Irish entry), MALCOLM ROBERTS and the Festival President AUGUSTO MARZAGAO. Below: LES and JUNE REED, SHEILA and DEREK JOHNSON and RON GOODWIN, the British judge.

PLENTY POP IN N.Y. NOW

NEW YORK: Pop fans here are set for a busy rock weekend. In a series of three concerts lined up for today (Friday) and tomorrow, everyone from 10 to 40 will be able to hear the music of his choice and groove, be it hard rock, folk rock or old rock rock.

Beautiful, gentle, poetic **Donovan** comes into Madison Square Garden, his first New York date in many a long month and one in a huge itinerary he is currently fulfilling.

And while Donovan is filling the Garden with his sweet sounds, **Led Zeppelin** will be mind blowing two sellout concerts at Carnegie Hall tonight, on the first step of a three week tour. Needless to say, both English acts were total sellouts prior to their engagements so there's no fear of clashing there, only an incredible evening of great things.

Tomorrow (Saturday), the Felt Forum at Madison Square Garden will feature a rock revival concert. Kind of tagged "Oldies But Goodies," it will feature **Bill Haley** and the **Comets, Chuck Berry** and rising new group **Sha Na Na**, who do hysterical impressions of all the old 1950's rock combos.

● The Felt Forum are running a series of rock concerts from now through Christmas. Following Donovan in the main auditorium on November 19 are **Herb Alpert** and the **Tijuana Brass** plus **O. C. Smith** and **Sly** and the **Family Stone** on November 28, and **Johnny Cash** on December 5.

The Felt Forum will feature the Isley Brothers with The Nice on November 15 and the Everly Brothers on December 20-21.

● **Judy Collins** is set for a trip to London in November. She leaves here for England on November 12 and while there will tape a **Tom Jones** Show and **Georgie Fame** Show for later viewing. In addition, Judy will appear at the Royal Albert Hall on November 14.

After her return from England she's scheduled for two concerts at Carnegie Hall (December 20/21), and will then head out on a national tour.

● **Arlo Guthrie** is scoring one huge success after another. "Alice's Restaurant" the movie based on his album in which he stars, may turn out to be one of the biggest box office grossers of this year, and certainly has established Arlo as one of the leaders in the new "today" thing that's happening in music and films.

His new Reprise album, "Running Down the Road" is literally doing just that, and right now he's on a concentrated college tour which will take him through the end of the month. — **JUNE HARRIS**

AMERICA CALLING

BRITISH ACTS ON NEW US: TV SHOW

HOLLYWOOD: One of the bright entries in the line-up of the new season's television programming is Monday night's "Music Scene." Created by the former Smothers Brother's partner, Ken Fritz, this showcase for recording artists is much more than a pop-music programme.

First, it covers a wider range than its predecessors "Shindig" and "Hullabaloo." Songs and artists presented on the show are chosen in conjunction with their place in the Billboard (a weekly trade journal of the music business) charts. They feature flashbacks, the soul hits, country-western hits and each week they announce the number one song in the nation.

But even more than presenting performing artists in a creative way, they slice the show with bits of comedy performed by the weekly hosts, a comedy troupe, featuring **David Steinberg, Chris Bokeno, Larry Hankin, Paul Reid Roman, Christopher Ross** and **Lily Tomlin.** The total format is unique and most entertaining!

The first show started off with a bang by presenting a colour film of the **Beatles** never before seen here. The **Rolling Stones** are scheduled for an appearance, as yet unfilmed. Other British acts signed and/or already on film for "Music Scene" include **Ten Years After, Lulu, Mary Hopkin** and **Dusty Springfield.**

ANN MOSES.

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JETHRO TULL

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Pity they had to walk out on Humble Pie's exciting act ...

— BUT SAMSON LET WHOLE SHOW DOWN

HUMBLE PIE'S stage act is very good and a lot of youngsters paid out money to see it at the Brighton Dome on Saturday. What a pity many of them had to walk out during the act in order to catch their transport home.

BY ANDY GRAY

If the "Changes '69" had started when it should — at 7.30 pm — all would have been fine and everyone would have been able to stay for the Humble Pie's exciting offering. But at 7.40, the compere nonchalantly told us that Samson could not open the show until about 8, because one of the musicians had mislaid his flugel horn!

At 8, the horn hadn't been recovered and at 8.10 the compere told an audience exceptional for its patient apathy that if we bore with them, while drum kits were changed, a group called **Griffin** would open the bill.

They got going at 8.15 and played a much too long 40 minutes of samey noise, all the numbers sounding the same. At 8.55, the **Samson** did arrive on stage, flugel horn and all. They have a different sound, admittedly — sort of Salvation Army with beat, as two guitars and drums seem to battle with horn, trumpet and organ.

At about 9.23, DAVID BOWIE, a tall, sensitive-looking lad with a mop of curls, started his act, accompanying himself on acoustic guitar and singing, among other things, his "Space Oddity." He got the biggest applause of the night for it.

9.35, we had **Love Scupture.** For three men playing two guitars and drums, them must create more decibels than any three other in the world. God's gift to the ear doctors, they absolutely pulverise the drums. Despite this they wove some good sound patterns, specially on "Sabre Dance," which went on about 5 minutes too long.

10.3 we were warned by the compere the interval would be exactly ten minutes. Much activity by the various road managers getting their gear away and leaving just the equipment for the **Humble Pie.**

At 10.28 (so much for 10 minutes), a lone figure appeared on stage playing an acoustic guitar and singing in a high, rather uncertain voice "Take Me Back" — it was **Peter Frampton** and he got big applause for his solo effort. Next bass player **Greg Ridley** took the spotlight to sing a song he'd written "on a sunny day," playing an acoustic guitar and aided by Peter in the shadows.

Jerry Shirley's solo entrance was on a sort of an electric piano which sounded like an organ; and then we had, all alone, **Steve Marriott**, telling us "I'm gonna do an 'Ank Williams song I never did before because I never had enough bottle to do it." He sang and played a good version of "You Shouldn't Walk On Me" and went off to big acclaim.

Now we had the four together, with electric guitars and drums, with Steve shifting from harmonica to organ on occasion, and the three front men singing well in harmony. In "Shaking All Over," they produced a terrific amount of volume, and on Ray Charles' "Hallelujah I Love Her So," their vocalising was very good. Peter Frampton's guitar work, too, was excellent.

Steve went to town on organ for "Natural Born Bugie" and their final number, "Shake Jake," took those who hadn't left by storm, although I felt it was much too long. But the harmonies on three guitars were really exceptional at times.

But as I said, the timing of the show was so bad, the Humble Pie's act suffered from walk-outers. What I can't understand is, what was the tour manager doing, allowing nothing to happen on stage (not even tannoyed music) from 7.30 to 8.15? Surely Griffin could have started at 7.30?

As a backing to the show, **Sean Kenny** has designed an elephant-type animal on whose white sides coloured slides are shown and out of whose mouth and other end smoke emerges from time to time. On its bottom it has a blue revolving lamp. Not very funny; it didn't get a titter.

No, "Changes '69" was no change at all — pop shows are still the most unprofessional presentations in the history of all show business.

STEVE MARRIOTT, DAVID BOWIE and PETER FRAMPTON take it easy in the dressing room.

WHO'S WHERE

ONE NIGHTERS

Week beginning October 17

JETHRO TULL: Cambridge Rex (17), Bristol Colston Hall (21), Leicester De Montfort (23), Plymouth Guildhall (25).

PENTANGLE: Brighton Dome (17), Manchester Free Trade Hall (18), Bristol Colston Hall (19), Leicester De Montford (24), Harrogate Royal Hall (25).

RAVI SHANKAR: Royal Festival Hall (17), Birmingham Town Hall (20), Bradford St George's Hall (22).

GRAHAM BOND: Royal Albert Hall (17).

INCREDIBLE STRING BAND: Cambridge Royal (17), Birmingham Town Hall (24), Liverpool Philharmonic Hall (25).

LEE DORSEY: Tottenham Royal & London Revolution Club (17), Weston Super Mare Winter Gardens & Bristol Bamboo (18), Liverpool Silver Blades (19), Worthing Assembly Hall and Soho Bag O'Nails (23), Sheffield Shades (24), Manchester Twisted Wheel and Nelson Imperial (25).

LOVE AFFAIR: Scarborough Scene Two (17), Nelson Imperial (18), Swansea Top Rank (22), Haverfordwest Market Hall (25).

JACQUES LOUSSIER: Manchester Free Trade Hall (17), York University (18), Bristol Colston Hall (20), Birmingham Town Hall (21), Leicester De Montfort (22), Cambridge ABC (24), Slough Adelphi (25).

CHICKEN SHACK: Leeds Town Hall (17), Margate Dreamland (18), Grays Civic Hall (22).

DESMOND DEKKER: Manchester Princess and Domino (18).

PINK FLOYD: London University College (18), Nottingham University (22).

DAVE DEE: Charity Show Stockton Fiesta (18).

MARV JOHNSON: Retford Broken Wheel (18), Purley Orchid (20), Doncaster Top Rank (22), Basildon Locarno (24), Dunstable California (25).

TEN YEARS AFTER: Manchester University (18).

SCAFFOLD: Nottingham Playhouse (19), Leeds Technical College (20).

STEPPENWOLF, FAMILY, GRIFFIN: London Lyceum (19).

DAVID BOWIE: Birmingham Rebecca's (19).

TINY TIM: Manchester Golden Garter (20).

FAT MATTRESS: London Marquee (21).

HUMBLE PIE: Queen Elizabeth Hall (21), Edinburgh Usher Hall (23).

SARAH VAUGHN, MAYNARD FERGUSON: Royal Festival Hall Jazz Expo '69 (25).

FAIRPORT CONVENTION: Manchester University (25).

ZOOT MONEY: Birmingham Mother's (25).

HERMAN'S HERMITS: Scarborough Scene One, Scene Two (25).

SHOW/CABARET

SCAFFOLD: Canterbury Gulbenkien (Oct 23, 24, 25).

Both from October 19 for one week

BEN E. KING: Stockton Fiesta.

VINCE HILL: Newcastle Dolce Vita & Stockton Tito's.

London's Underground off to a good start

PROMOTER Tony Stratton Smith's dream of creating a home-grown equivalent to America's Filmore auditoriums was borne out by the first night on Sunday of the 52 Sunday evening concerts he has booked for the London Lyceum.

by Nick Logan

Well over 2,000 progressive music devotees, at £1 a head, packed shoulder to shoulder, skinhead to longhair, under the vulgar gold plaster of the famous ballroom to see Led Zeppelin appearing for a fee claimed to be the highest ever paid to a British group for a one-nighter in this country.

On this showing Stratton-Smith and music fans are on to a winner. There is a need for a regular and sizeable venue for good music in London and, if we can't have the Savile back with its comfortable seating then the Lyceum will suffice admirably.

Name groups

How Stratton Smith's dream fares from here on in depends entirely on the acts he books, and of booking carefully in the opening week's to establish the Lyceum on a Sunday as a date that musn't be missed. I can't see Steppenwolf drawing such a large crowd this Sunday although the talented Family, also on the bill are a good pull.

It's a pity that with such a large audience present Led Zeppelin should turn in one of their less inspiring performances. Having seen them at both the Marquee and the Albert Hall it seems that the larger the venue the better it suits the Zeppelin's overpowering sound, although the Lyceum audience responded enthusiastically to everything they did.

It was mainly the now familiar opening to their act — "Communications Breakdown" etc. — that suffered: Robert Plant's voice being drowned under the sheer volume of sound. Jimmy Page's guitar solo, midway through, was deservedly well received and when the group came in again on "You Shook Me" and "What Is And What Should Never Be" from the new album there was something of an improvement.

I'm afraid I missed Frosty Moses, the first act on the bill, but new group Audience gave a good account of themselves, as did the light show.

LED ZEPPELIN backstage at the Lyceum on Sunday. L to r JIMMY PAGE, JOHN BONHAM, JOHN PAUL JONES (standing) and ROBERT PLANT.

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FRANK IFIELD entertained during British week in Japan and later was introduced to (l to r) LORD SNOWDON, PRINCESS SHIMAZU (daughter of the Emperor of Japan) and PRINCESS MARGARET.

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TAIL-PIECES by the Alley Cat

WONDERFUL achievement! Since 1955, £1 million raised by annual **Frankie Vaughan** Boys Club Week . . . Their next singles: **Creedence Clearwater Revival** "Fortunate Son," **Stevie Wonder** "Yester-Me," **Bob Dylan** "Tonight I Will Be Staying Here With You," **Nilsson** "Maybe" and **Lulu** "Oh Me Oh My" . . . First of **Andy Williams'** new BBC-TV series enlivened by **Petula Clark** on Monday . . .

At London Hatchett's, **Lou Christie** and **Wilson Pickett** greatly impressed by **Ben E. King's** performance . . . Your Alley Cat tips for Top 30 here: **Joe Cocker's** "Delta Lady" and **Upsetters'** "Return Of Django" . . . Except for **Bachelors**, everybody's talkin' about **Nilsson!**

Tony Hiller deserves a hit with **The Brotherhood of Man's** "Love One Another" . . . Welcome back **Roy Orbison** to Top 30 . . . **Peter Noone** co-writer of new **Herman's Hermits** flipside . . .

Claimed by producer **Derek Chinnery:** 170,000 "Radio One Club" members . . . New **Barry Ryan** chart appearance a relief for **Harold Davison** . . . Is wrestler **Jackie Pallo's** favourite singer **Half Nilsson?!** . . .

BBC-TV commere **Val Singleton** makes disc debut with **Peter Sarstedt** song for Pye . . . **Doug Millings** (tailor to the **Beatles**) has written book of poetry . . . **Petula Clark's** next single a **Clive Westlake** composition . . .

Mixed reception for **Burt Bacharach** and **Hal David's** "Promises Promises" songs . . . **Norrie Paramor** musical director of **Cliff Richard's** next BBC-TV series . . . **Syd Lawrence Orchestra** signed by Fontana . . .

During **Elvis Presley's** last conversation with **Tom Jones**, he hinted at a world tour . . . **Fleetwood Mac** quickly justifying big **Ian Ralfini** gamble for Reprise . . . **Archies** vocally reminiscent of **Monkees** . . .

With a bang, **Dionne Warwick** has brought back **Righteous Brothers'** lovin' feelin' in U.S. . . . **Bobbie Gentry** 'planed to London with **Nancy Sinatra** . . . Belated birthday greetings to **Cliff Richard** this week . . .

Good luck to **Michael Holliday Jnr.** in his new career . . . **Alan Whitehead** of the **Marmalade** engaged to actress **Sheila White** . . . On last U.S. **Tom Jones** recording session, **Elvis Presley's** noted guitarist **James Burton** played for him . . .

Marvin Gaye duets with **Mary Wells** on his next LP — also **Tammi Terrell** and **Kim Weston** . . . Britain slow accepting **Blood, Sweat & Tears'** fantastic talent. . . . In her youth, **Bobbie Gentry** modelled clothes with **Lana Turner's** daughter in Hollywood.

Composed by **Frankie Laine**, "Every Time We Say Goodbye" on **Shirley Bassey's** next LP. . . . **David Bowie's** hit brilliantly produced by **Johnnie Stewart** on "Top of The Pops." . . . **Bernie Lang** (who guided **Johnnie Ray** to stardom) prominent behind **Archies'** success. . . .

His wife's illness prevented **Tom Jones** attending London opening of **Lonnie Donegan** in cabaret. . . . Composer-singer **Rod McKuen** America's top-selling poet. . . . Will **Dusty Springfield** return compliment by impersonating **Danny La Rue?** . . .

Her version of **Manfred Mann's** "Mighty Quinn" on **Lulu's** next LP. . . . Kindness of **Des O'Connor** greatly appreciated by **Jose Feliciano.** . . . More acting in **Nancy Wilson's** future plans. . . .

Las Vegas season for **Lonnie Donegan** early next year. . . . In Rio, **Malcolm Roberts'** popularity now equals **Bobby Charlton's!** . . .

Success of **Karen Young** a minor-major triumph for **Phil Solomon.**

Welcome back to **Peggy Lee** in U.S. Top 30. . . . **Hollies** seem happier since departure of **Graham Nash** . . . On Motown's Christmas LP, **Diana Ross** and the **Supremes** share honours with **Smokey Robinson** and the **Miracles** — also **Stevie Wonder** plus the **Temptations.** . . .

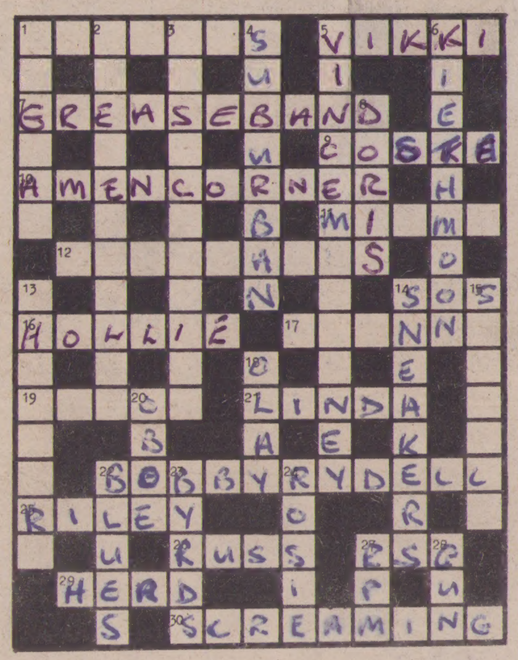
One of **Princess Margaret's** favourite singers—**Bobbie Gentry**. . . . Former Pye manager **Alan Freeman** heading MCA label with **Ron Brown** in Australia. . . . For **Bill Cosby's** "Heaven Can Wait" film **Eartha Kitt** likely co-star. . . .

Latest date rumoured for **Diana Ross'** departure from **Supremes** is January 31, when supposedly **Mary Wilson** becomes group leader. . . . Didn't **Scott Walker** deserve a place in **Bernard Delfont's** Royal Variety Show? . . . Is **Jim Webb's** "Evie" dedicated to **Leslie Bricusse's** wife, actress **Yvonne Romaine?** . . .

First single of **New Seekers** a composition by **Colin Petersen's** recent discovery **Jonathan Kelly** . . . For U.S. King label, **Frank Ifield** waxed live LP in Japan . . . If **Cliff Richard** and **Hank Marvin** throw down a line, would **Craig Douglas** hang washing on it?! . . .

NME POPWORD

Compiled by Julie Logan, Walthamstow, London



ACROSS

1. Group of American rogues?
5. "It Must Be Him" singer
7. The friends behind Joe sound like rockers! (6,4)
9. Sam the sweet music deejay
10. Just split up (4,6)
11. Dixie Rock's showband
12. Female soul singer made the original "I'd Rather Go Blind" (4,5)
14. Edwin Starr in distress
16. Tony is one, so is Bern
17. Current hitmaker; in the money!
19. Dave . . . . . / Williams.
21. Jeremy Spencer's solo single; or Mary's mother
22. American singer had hits with "Sway" and "Forget Him" in 1960 and '63 (5,6)
25. Sang of small town scandal
26. "Side Saddle" was one of his hits
27. Where the weekend used to start (initials)
29. Peter left them to join Steve
30. 10 across' fans used to do a lot of it!

DOWN

1. Skinhead music
2. Was with Buffalo Springfield before joining Graham, Dave and Neil (5, 6)
3. "Windy" group
4. "Semi - detached . . . . . Mr Jones"
5. First Bee Gee to quit (5,8)
6. The maddest drummer in pop? (5,4)
8. Day or Troy
13. . . . . Brothers
14. "Hi Heel . . . . ."
15. "Best Part Of Breaking Up" hit group in '68
18. Half "Private Number" team
20. Woodwind instrument
22. Colourful music!
23. Roger McGuinn is their leader
24. Busking hit
27. Record equivalent of miles per hour (initials)
28. "Race With The Devil" group

Answers next week and here is last week's solution

ACROSS: 1 Haze; 3 Rod (McKuen); 6 "Kites"; 9 Radio; 10 Top; 11 Inez (Fox); 12 "Jumbo"! (Gregory) Peck; 15 Frank; 16 Hyde Park; 18 Gene; 20 Don Everly; 22 Ladd; 23 Scott (McKenzie); 27 Rossi; 29 (John) Peel; 33 Duane Eddy; 34 R.A.D.A.; 35 Jeff Beck; 39 Ernie; 41 Anne; 42 Alive; 43 Marc; 45 Roy (Wood); 47 Bette; 48 Asher; 49 Les (Reed); 50 Belle.

DOWN: 1 Hot; 2 Zappa; 3 Rank; 4 Ode (To Billie Joe); 5 "Dizzy"; 7 Tamla (Motown); 8 (Paul) Stookey; 9 Rick Evans; 12 Joe (Dolan); 14 (Scott) Engel; 15 Fudge; 16 Herd; 17 "Days"; 19 Ned (Miller); 21 P.T.A.; 24 Creedence (Clearwater Revival); 25 Lou (Christie); 26 Wayne; 28 Idle (Race); 29 (McArthur) Park; 30 Ena (Sharples); 31 Learn; 32 Tijuana; 36 Faith; 37 Bee (Bumble); 38 Camel; 40 Nerve; 41 Arts; 44 Ate; 46 Yul (Brynner).

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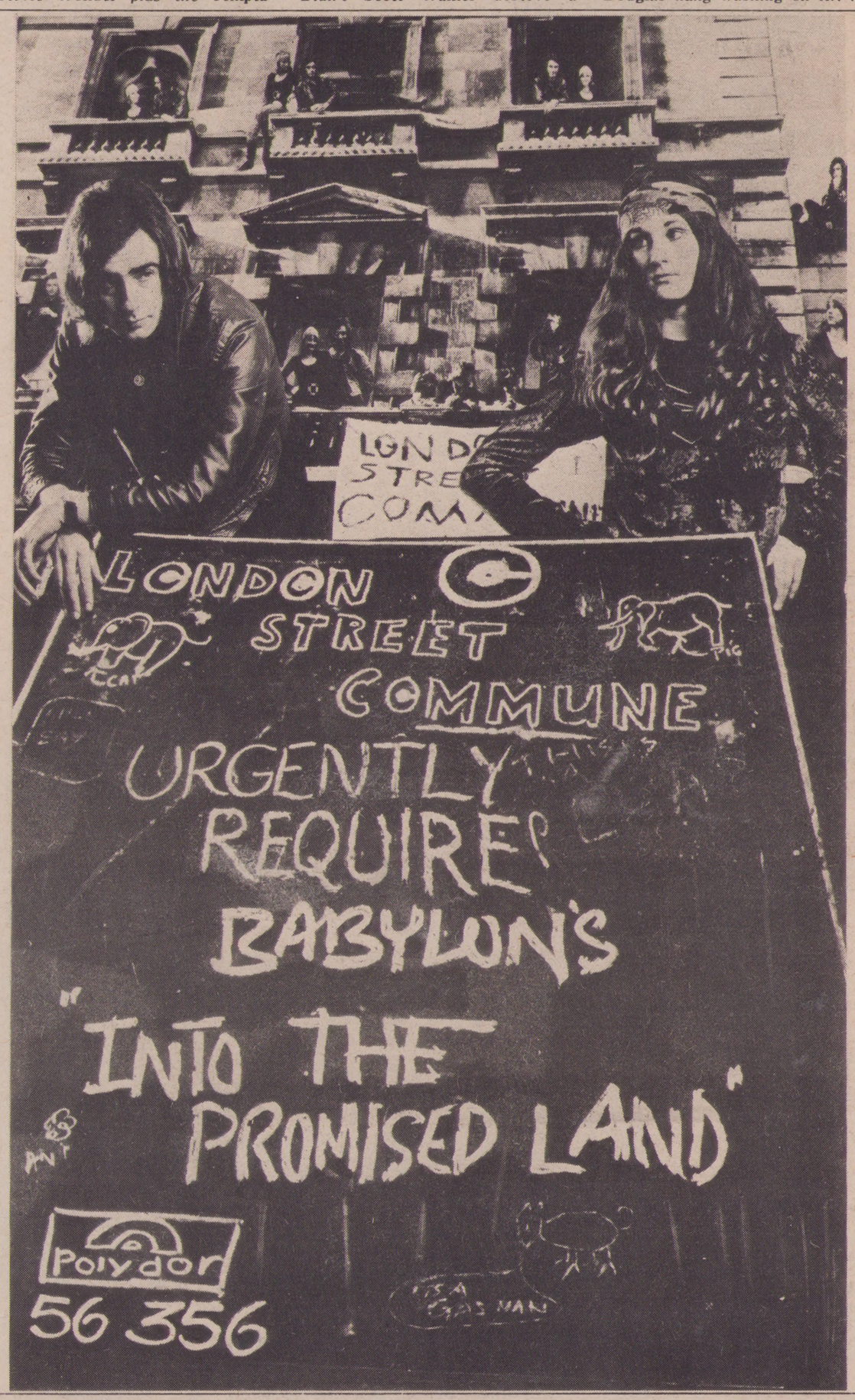

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MONDAY
7.30 Kid Jensen. 9.00 Tony Prince. 10.30 David Christian. 12.00 Paul Burnett

TUESDAY
7.30 Kid Jensen. 9.00 Tony Prince. 10.30 David Christian. 12.00 Paul Burnett.

WEDNESDAY
7.30 Kid Jensen. 8.30 Pete Murray. 9.30 Tony Prince 10.30 David Christian. 12.00 Paul Burnett.

THURSDAY
7.30 Paul Burnett. 9.00 Tony Prince. 10.30 Bob Stewart. 12.30 Kid Jensen.

FRIDAY
7.30 Kid Jensen. 8.30 Pete Murray. 9.30 Tony Prince 10.30 David Christian. 12.00 Paul Burnett.

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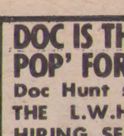

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